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*Sir Oswald Mosley Bart.*
*Rolleston House.*

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# BIOGRAPHICAL DICTIONARY

OF

# ENGRAVERS.

*To face the Title.*

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# BIOGRAPHICAL DICTIONARY;

CONTAINING AN HISTORICAL ACCOUNT OF ALL THE

## ENGRAVERS,

FROM THE EARLIEST PERIOD OF THE ART OF ENGRAVING TO THE PRESENT TIME;

AND

A SHORT LIST OF THEIR MOST ESTEEMED WORKS.

WITH

THE CYPHERS, MONOGRAMS, AND PARTICULAR MARKS, USED BY EACH MASTER, ACCURATELY COPIED FROM THE ORIGINALS, AND PROPERLY EXPLAINED.

TO WHICH IS PREFIXED,

AN ESSAY ON THE RISE AND PROGRESS OF THE ART OF ENGRAVING, BOTH ON COPPER AND ON WOOD.

WITH SEVERAL CURIOUS SPECIMENS OF THE PERFORMANCES OF THE MOST ANCIENT ARTISTS.

By *JOSEPH STRUTT.*

VOL. I.

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# PREFACE.

THE Art of Engraving was never more encouraged than in the preſent day, eſpecially in England, where almoſt every man of taſte is in ſome degree a collector of prints. It is therefore rather extraordinary, that a work of this kind, which I need not ſay is greatly wanted, ſhould have been ſo long neglected; particularly when we recollect, that we have not any ſatisfactory account of the Engravers, or their works, in the Engliſh tongue.

In France the example has been ſet us by Baſan, who, with the aſſiſtance of the Notes of M. Mariette, has given us a regular account of upwards of a thouſand artiſts. It is a very ingenious compilation, and, as far as it goes, exceedingly uſeful. The deſcriptions which he gives of the prints belonging to each artiſt are very accurate, and the obſervations which occur, are no ſmall proofs of the ſolidity of his judgment; but he has generally omitted to inform us of the ſtyle or manner in which they worked: neither has he given us the marks or monograms, which they often ſubſtituted inſtead of their names; and theſe omiſſions render his work much leſs valuable than it would otherwiſe have been, becauſe it affords us but little aſſiſtance in diſtinguiſhing the works of one maſter from thoſe of another of the ſame name, or who might uſe the ſame mark.

The other foreign publications upon the ſubject, though very multifarious, are, nevertheleſs, exceedingly defective; few of them ſpeak of the Art of Engraving abſtractedly; and the greater part of them are little more than unſatisfactory catalogues of the names of the artiſts, or liſts of their works, without any proper deſcription. If Profeſſor Chriſt had paid ſufficient attention to this particular, his Dictionary of Monograms would have afforded infinitely more aſſiſtance in diſtinguiſhing the works of the old maſters, the one from the other; though it is confeſſedly, as it ſtands, a very deſirable performance. In Engliſh, we have Evelyn's *Sculptura*, a ſmall book entitled *Sculptura*

*Hiſtorico-Technica*, compiled originally by the elder Faithorne; and *The Series of Engravers*, publiſhed at Cambridge: Theſe, excepting *Catalogues* of particular maſters works, are all the books I can recollect of any conſequence, in which the artiſts are generally ſpoken of (for Virtue's Catalogue of the Engravers, publiſhed by the Hon. Mr. Walpole, is confined to the Engliſh ſchool only); and that they are very defective, a ſmall degree of examination will abundantly prove. I need not ſay how expenſive it would be to purchaſe all the publications, which bear any reference to the Art of Engraving; but I fear, the information to be gained, from the far greater part of them, would be neither adequate to the coſt, nor the ſtudy which muſt neceſſarily be beſtowed upon them.

In the proſecution of the preſent work, I have followed Mr. Pilkington's plan, and arranged the names of the artiſts alphabetically, (in the manner of a dictionary) rather than chronologically; becauſe by this method they are much more eaſily referred to. But I thought it highly neceſſary to add, for the conveniency of the Reader, a Chronological Table of the ſame names, with a Liſt of the Diſciples of each Maſter; which will, of courſe, be placed at the end of the ſecond volume.

Nearly three thouſand names are included in the narrow limits of this work; the lives of the artiſts muſt, of courſe, be drawn up in as ſhort a compaſs as poſſible. I am well aware of the dryneſs of a mere Dictionary Hiſtory, as alſo of the frequent repetitions which muſt neceſſarily occur; and I have endeavoured to compenſate for theſe defects, by a diligent attention to truth: at the ſame time, whenever I could meet with an intereſting anecdote to enliven the performance, I have gladly inſerted it. But ſo many of the engravers lived and died in obſcurity, that little, very little matter of amuſement, excluſive of the arts, can be gathered from the barren ſoil. Theſe unfavourable circumſtances will not, I hope, be placed to my account, even when it appears, that I have choſen rather to leave the ſubject naked as it is, than to adorn it in a more pleaſing manner, at the expence of veracity.

With

With reſpect to the general character of each artiſt, I have written as an Engraver, and endeavoured as clearly as poſſible, to point out the ſtyle in which he worked, and wherein his great excellence conſiſted; and upwards of twenty years experience, may, perhaps, plead a little in favour of my judgment. I have conſtantly, however, endeavoured to deliver my ſentiments in the moſt impartial manner; and if I am in any inſtance thought to ſpeak too highly in favour of the artiſt, I hope to claim ſome ſmall ſhare of indulgence, becauſe I conſtantly ſpeak as I feel, and never preſume to give my opinion poſitively, without adding the reaſons upon which it is grounded.

The prints contained in the ſeveral liſts, are either ſuch as are moſt generally eſteemed, or ſuch as beſt illuſtrate the criticiſms I give of each maſter's works. I am too well convinced of the difficulty of deciding preciſely upon the works of a great maſter; or ſaying poſitively which is his beſt print. I freely own, that looking over the battles of Alexander, engraved by Girard Audran from Le Brun, I have conſtantly conſidered that as beſt, which I laſt examined. Finding it ſo very hard a taſk to form a deciſive opinion in my own mind, I could not reaſonably preſume to dictate to others; eſpecially as I am certain that this book muſt fall into the hands of many, whoſe judgment is greatly ſuperior to my own.

The work is preceded by an introductory Eſſay on the Origin and Progreſs of the Art of Engraving, with copies from the works of the oldeſt and ſcarceſt maſters; and at the end of each volume are given two tables, the firſt containing the initial letters uſed by the artiſts mentioned in it; and the other, an explanation of the monograms, cyphers, and other marks, with which they occaſionally diſtinguiſhed their engravings.

The Reader, by barely looking over the outlines of this work, will readily conceive the great labour and difficulty which muſt attend the proſecution of it, and on this account, I hope for indulgence. Many errors muſt neceſſarily have eſcaped my notice, not a few of them ariſing from the obſcurity of a great number of the artiſts, and the

confuſion

confuſion their works are ſubject to, from the want of proper diſtinction; ſeveral of them uſing preciſely the ſame mark, and copying from each others engravings. Many omiſſions doubtleſs will be found; but to compenſate in ſome meaſure for them, it muſt be remembered, that I have made an addition of nearly two thouſand names, to the Catalogue of Baſan; and, I hope, at leaſt, that the name of no artiſt of any great conſequence will be found wanting in the work. To the candour of the Public I now ſubmit it, and doubt not but that the judgment I ſhall receive, will be given without partiality.

CHARLTON STREET,
AUGUST 1, 1785.

# AN ESSAY ON THE ART OF ENGRAVING, WITH A FULL ACCOUNT OF ITS *ORIGIN* AND *PROGRESS.*

## CHAPTER I.

*The Excellency of the Art of Engraving; the Qualifications requiſite for an Engraver; the different Modes of Engraving; and ſome Obſervations concerning the Criticiſms upon Prints.*

SECT. I. THE improvement of the Arts has ever been conſidered as an object of great importance, by the enlightened part of mankind; and there is no nation in the world, where the art of engraving is held in higher eſteem, or more generouſly encouraged, than in England. Hence it is, that Great Britain, at this time, abounds with artiſts, equal in number, and ſuperior in abilities, to thoſe of any other country. A view then of the riſe and progreſs of an art, of ſuch national conſequence, naturally becomes intereſting, not only to the engravers themſelves, but to all who profeſs the love of it. And if England can lay no claim to the invention of engraving, we ſhall prove at leaſt hereafter, that her pretenſions to the early exerciſe of it are as juſtly founded, as thoſe of the Italians or the Germans.

With reſpect to the uſe and excellency of the art of engraving, I beg leave to ſubjoin the following obſervations. They were drawn up by a gentleman of great taſte, and are the reſult of a critical examination of the works of the greateſt maſters; and will, I truſt, be ſtill more acceptable to the public, as they are not the remarks of an engraver, but of a gentleman, no otherways intereſted in the cauſe, than as a man of ſcience, and a lover of the arts.

"Of all the imitative arts, painting itſelf not excepted, engraving is the moſt applicable "to general uſe, and the moſt reſorted to from the neceſſities of mankind. From its "earlieſt infancy, it has been called in, as an aſſiſtant in almoſt every branch of know-"ledge; and has, in a very high degree, facilitated the means of communicating our "ideas, by repreſenting to the ſight whatever is capable of viſible imitation; and thereby "preventing that circumlocution, which would ill explain, in the end, what is immedi-"ately conceived from the actual repreſentation of the object.'

"From the facility of being multiplied, prints have derived an advantage over paint-"ings, by no means inconſiderable. They are found to be more durable; which may,

" however, in ſome degree, be attributed to the different methods in which they are pre-
" ſerved. Many of the beſt paintings of the early maſters have generally had the miſ-
" fortune to be either painted on walls, or depoſited in large and unfrequented, and
" conſequently damp and deſtructive buildings; whilſt a print, paſſing, at diſtant inter-
" vals, from the *porte feuille* of one collector to that of another, is preſerved without any
" great exertion of its owner: And hence it happens, that whilſt the pictures of Raphael
" have mouldered from their walls, or deſerted their canvaſs, the prints of his friend and
" contemporary, Mark Antonio Raimondi, continue in full perfection to this day, and give us
" a lively idea of the beauties of thoſe paintings, which, without their aſſiſtance, had been
" loſt to us for ever; or, at leaſt, could have been only known to us, like thoſe of Zeuxis
" and Apelles, by the deſcriptions which former writers on theſe ſubjects have left us.

" Perhaps there are no repreſentations, which intereſt ſo ſtrongly the curioſity of man-
" kind as portraits. A high degree of pleaſure, of which almoſt every perſon is ſuſcep-
" tible, is experienced from contemplating the looks and countenances of thoſe men, who,
" by their genius or their virtues, have entitled themſelves to the admiration and eſteem
" of future ages. It is only in conſequence of the facility, with which prints are multi-
" plied from the ſame engraving, that this laudable appetite is ſo frequently gratified.
" Whilſt the original portrait is limited to the wall of a private chamber, or adorns ſome
" diſtant part of the world, a correct tranſcript of it, exhibiting the ſame features, and
" the ſame character, gives to the public at large the full repreſentation of the object of
" their veneration or eſteem.

" In this country, where the genuine paintings of the ancient maſters are extremely
" ſcarce, we are much indebted to prints for the truth of our ideas, reſpecting the merits
" of ſuch maſters. And this is no bad criterion, eſpecially when the painter, as is fre-
" quently the caſe, has left engravings or etchings of his own. With reſpect to the prin-
" cipal excellencies of a picture, a print is equally eſtimable with a painting. We have
" there every perfection of deſign, compoſition, and drawing; and the outline is marked
" with a degree of preciſion, which frequently excels the picture; ſo that where the merit
" of the maſter conſiſts more particularly in the knowledge of theſe primary branches of
" the art, his prints may be better than his paintings; as was notoriouſly the caſe with
" Peter Teſta, who, poſſeſſed of every excellence of a painter, except a knowledge in
" the art of colouring, acquired that reputation by his etchings, which his paintings
" never could have procured him.

" A knowledge of the ſtyle and manner of the different maſters is only to be obtained by
" a frequent inſpection, and compariſon of their works. If we were to judge of Raphael
" himſelf from ſome of his pictures, we ſhould be diſpoſed to refuſe our aſſent to that praiſe,
" which he has now for ſo many centuries enjoyed. Every maſter has at times painted
" below his uſual ſtandard, and conſequently is not to be judged of by a ſingle picture; and
" where is the collection, that affords ſufficient ſpecimens of any of the elder maſters, to
" enable a perſon to become a complete judge of their merits?---Can we from a few pic-
" tures form an adequate idea of the invention and imagination of a painter,---of the
" inexhauſtible variety of form and feature, which is the true characteriſtic of ſuperior
" excellence? But let us look into a collection of prints after any eminent artiſt, engraved
" either by himſelf or others, and we ſhall then have an opportunity of judging of his
" merits, in the firſt and indiſpenſable qualifications of a painter. If we find grandeur of
" deſign, united with elegant compoſition and accurate drawing, we have the ſtrongeſt
" teſtimonies of ſuperior abilities; and from a general compariſon and accurate obſerva-
" tion of a number of ſuch prints, we may venture to form to ourſelves a deciſive opinion,
" reſpecting the merit of ſuch maſters. On examining the prints after Raphael, we find,
" that his firſt manner was harſh, and Gothic; in ſhort, a tranſcript of his maſter
" Perugino; but that from ſome fortunate circumſtance, he afterwards adopted that ſub-
" lime and graceful manner, which he ever retained.

" Wherever a painter has himſelf handled the graver, his prints are moſt generally
" impreſſed with the ſame character as his paintings; and are therefore likely to give us a
" very accurate idea of his ſtyle. The prints of Albert Durer, Rembrandt, and Sal-

' vator

" vator Roſa, are all ſuch exact counterparts of their paintings, that at this time, when the " colouring of their pictures is often ſo far changed, as to anſwer little farther purpoſe, " than that of light and ſhadow, they become in a manner their rivals; and, in the gene- " ral acceptation of the world, the prints of ſome of theſe artiſts have been as highly " valued, as their paintings.

" Independent of the advantages which prints afford us, when conſidered as accurate re- " preſentations of paintings, and imitations of ſuperior productions, they are no leſs valuable " for their poſitive merit, as immediate repreſentations of nature. For it muſt be " recollected, that the art of engraving has not always been confined to the copying other " productions, but has frequently itſelf aſpired to originality, and has, in this light, pro- " duced more inſtances of its excellence, than in the other. Albert Durer, Goltzius, " and Rembrandt, amongſt the Dutch and Germans; Parmigiano and Della Bella, " amongſt the Italians, and Callot amongſt the French, have publiſhed many prints, " the ſubjects of which, there is great reaſon to ſuppoſe, were never painted. Theſe " prints may therefore be conſidered as original pictures of thoſe maſters, deficient only in " thoſe particulars, in which a print muſt neceſſarily be inferior to a painting.

" The preceding diſtinction may perhaps throw ſome light on the proper method of " arranging and claſſing a collection of prints, which has been a matter of no ſmall dif- " ficulty. As an art imitating another, the principal ſhould take the lead, and the deſign, " compoſition, and drawing in a print, being previous requiſites to the manner of execu- " tion, and finiſhing; prints engraved after paintings ſhould be arranged under the name " of the painter: and every perſon, who looks upon engraving only as auxiliary to " painting, will conſequently adopt this mode of arrangement. But when engraving is " conſidered as an original art, as imitating nature without the intervention of other " methods, then it will certainly be proper to regulate the arrangement, according to the " names of the engravers.

" The invention of printing, in the fifteenth century, was undoubtedly the greateſt " acquiſition, which mankind ever made towards the advancement of general ſcience. " Before that event, the accumulated wiſdom of ages was confined to the leaves of a " few mouldering manuſcripts, too expenſive to be generally obtained, and too highly " valued to be often truſted out of the hands of the owner. Hiſtory affords us many " inſtances of the difficulty, with which even the loan of a book was procured, and of ſure- " ties being required to be anſwerable for its return; but the diſcovery of printing broke " down the barriers, which had ſo long obſtructed the diffuſion of learning; and the rapid " progreſs in civilization, which immediately took place, is itſelf the happieſt teſtimony " of the great utility of the invention. What printing has been, with reſpect to general " ſcience, engraving has been to the arts; and the works of the old Italian maſters will " be indebted to engraving for that perpetuity, which the invention of printing has " ſecured to the Jeruſalem of Taſſo, and the tragedies of Shakeſpeare and Corneille."

SECT. II. Of all the ſpecies of engraving, that of hiſtorical ſubjects is the moſt noble, and requires the greateſt exertions of genius and application to bring it to perfection. But before I enter into an enquiry concerning the neceſſary qualifications to form a good hiſtorical engraver, I wiſh to make, what appears to me very neceſſary, a proper diſtinction between taſte and judgment, abſtractedly conſidered, as relative to the arts, particularly the executive part of them.

Judgment I conceive to be the reſult of a uniform habit of thinking, founded upon ſome given principle, received into the mind, as the ſtandard of excellence, from which a compariſon is formed, and things are admitted as perfect or imperfect, in proportion as they approach to or recede from thoſe ideas of beauty, by which the mind is prepoſſeſſed. Hence it appears, that a man of judgment only will be a manneriſt, in a greater or leſs degree; and this proportion muſt alſo depend upon the number of the objects the artiſt unites together, upon which he forms thoſe decided ideas in his mind. If the object be ſingle, of courſe his ideas will be unvaried; and the ſame ſtyle of execution will appear continually, and cannot fail of diſguſting at laſt, though excellent in itſelf to a ſuperior degree.

This habit of thinking, and expreſſing the thoughts, may be acquired by practice, whether it relates to the ſpeculative notion of prints, or the manual execution of them.

Taſte, I ſhould wiſh to define, as the effect of a natural genius, or propenſity in the mind, by which it is led to aſſimilate to itſelf a diverſity of ſuch forms as are generally allowed to be beautiful, and place them in ſuch points of view, as ſhall render them agreeable to the eye. And this propenſity muſt exiſt in the mind, previous to the application of the foreign aids of inſtruction and ſtudy, which, though they may, and certainly do, cultivate and improve the genius, can never beſtow it. A blind man might as ſoon reaſon concerning the beauty of colours, and a deaf man upon the harmony of ſounds, as a ſuperior artiſt be produced by dint of ſtudy only. A neat, ſtiff, laboured engraving he might accompliſh; but a ſpirited, free, and unaffected performance, is far beyond the reach of ſimple induſtry. It is the union of genius and judgment, which completes the artiſt; and without them both he can never be ſuperlatively great.

On this account, we frequently ſee a man poſſeſſed of great judgment in drawing, and every other requiſite for the execution of a plate, excepting taſte, produce a cold, formal work; and though we cannot help perhaps admiring the patience of the artiſt, and the preciſion, with which he has finiſhed the engraving; yet this admiration is mixed with a ſort of pity for him. We conceive a painful idea of drudgery, which ſtill increaſes, in proportion as we examine the performance; and we are obliged to confeſs, that it is no more equal to the animated works of genius, than the motionleſs ſtatue of the animal, to the living animal itſelf.---To be convinced of this, let us compare the works of Jerom Wierix, or any of the preciſe German maſters, with thoſe of Henry Goltzius, or Gerard Audran. Upon the ſame principle it is, that all the learning in the world, excluſive of an animated conception, could never make a Shakeſpeare or a Milton.

Theſe obſervations naturally lead me to others equally important, by which I mean to prove a manifeſt difference between neatneſs and high finiſhing, which are too frequently confounded. The firſt of theſe conſiſts in the preciſion and exactneſs of the mechanical execution of a plate; the ſecond, in the harmony and powerfulneſs of the effect, and a judicious diſtribution of the light and ſhadow. It is true, ſome proportion of neatneſs is alſo requiſite, in order to produce a highly finiſhed effect; but a print, on the other hand, may be extremely neat, and yet, when held at a diſtance, have all the appearance of a ſlight ſketch. To elucidate theſe obſervations, I muſt again have recourſe to the old engravers, and more particularly Jerom Wierix and his followers with reſpect to neatneſs; and the Sadelers, Cornelius Cort, and Villamena, nay, we may add Henry Goltzius himſelf: in all the works of theſe artiſts, though executed in a maſterly manner, we find the lights left clear and broad, not in maſſes, but frequent ſpots, equally powerful upon the diſtances, as upon the principal objects, which confuſes the ſubject, and fatigues the eye. Theſe, when compared with the more modern engravings of Drevet and Edelink in France, and of Woollett, with other great artiſts in our own country, (where the management of the claire-obſcure has certainly been carried to a very ſuperior pitch of excellence) will ſufficiently manifeſt the difference.

From nature an hiſtorical engraver ſhould poſſeſs ſtrong mental faculties, a lively genius, and a juſt eye for proportion. To theſe he muſt add great application; the moſt excellent models of the art he ought conſtantly to have before him; and, above all things, he ſhould acquire a thorough grounded knowledge of the human figure. Harmony of effect, and the management of the claire-obſcure, are alſo to be conſidered as abſolutely neceſſary. And having acquired a facility of managing the point, or graver, or rather of both, let him always bear in memory, that however he may ſuppoſe himſelf arrived at a ſuperior degree of excellence, it will be greatly to his diſcredit, as an engraver, if he forgets to pay that attention to the picture he copies, which is due to its author; and, inſtead of giving us the ſtyle of the painter, exhibits one of his own. For though he ſhould juſtly avoid the ſervile manner of a Chateau, he certainly ought not, on the other hand, to take the unwarrantable liberty of a Dorigny, who, engraving from Raphael, forgot the maſter, and tranſmitted to us his own mannered deſigns, under the ſanction of that celebrated name. I need not, I hope, apologize for adding, that I con-

ſider Gerard Audran, without exception, as the greateſt hiſtorical engraver that ever exiſted; and I think his works will abundantly prove, that he poſſeſſed, in a ſuperior degree, every one of thoſe requiſites, which I have mentioned, in the character of an engraver, as drawn above.

The illiberal reflections, which, by ignorant pretenders to the art, have been caſt upon the engravers, hardly merit an anſwer, and particularly, when not mentioned under proper reſtrictions; namely, that they deſerve not the name of artiſts, but are to be conſidered as mere copyiſts. Now, not to mention the works of Albert Durer, Lucas Van Leyden, Goltzius, Parmigiano, Della Bella, Callot, and a variety of other maſters, which are perfectly original, we may examine thoſe only, which are profeſſedly copies from the pictures of other maſters. And then we muſt obſerve, that every tranſlator of a poem, however meritorious, falls preciſely under the ſame cenſure; but how little underſtanding muſt that man poſſeſs, who would tell us, that Hobbes diſplayed as great an exertion of genius, in his Homer *done into Engliſh*, as Pope, in the elegant tranſlation, which he has given us of that poet, and which is not more generally than juſtly admired. Admitting (which, I believe, is far from being true,) that the firſt has adhered to the preciſe and literal meaning of each word, compared with the original, can it be ſaid, he felt what he wrote, or that the leaſt ſpark of poetical animation can be found in the whole work? whilſt the other enters, as it were, into the ſoul of the poet, (if I may be allowed the expreſſion) and writes, as Homer might have been ſuppoſed to have done, had he been a native of England. What the poet has to do with reſpect to the idiom of the language, the engraver has alſo to perform in his tranſlation, for ſo it may be called, of the original picture upon the copper; with this manifeſt diſadvantage, that he has only one colour given him to expreſs the ſame harmony and powerfulneſs of effect, which the painter ſo happily produces with variety. Would Raphael have ſpoken ſo diſrepectfully of Marc Antonio, Rubens of Bolſwert, or Le Brun of Gerard Audran?---The reſpect which they paid to theſe admirable engravers, plainly evinces the contrary.

SECT. III. Prints may naturally be arranged under three general heads: I. Hiſtorical and Emblematical Subjects; II. Landſcapes; III. Portraits. And all theſe may eaſily be ſubdivided at pleaſure.

The different modes of engraving are the following:

In STROKES cut through a thin wax, laid upon the copper, with a *point*, and theſe ſtrokes bitten or corroded into the copper with *aqua fortis*. This is called *etching*.

In STROKES with the graver alone, unaſſiſted by *aqua fortis*. In this inſtance, the deſign is traced with a ſharp tool, called a *dry point*, upon the plate; and the ſtrokes are cut or ploughed upon the copper with an inſtrument, diſtinguiſhed by the name of a *graver*.

In STROKES, firſt etched, and afterwards finiſhed with the *graver*: by this expedient the two former methods are united.

In DOTS without ſtrokes, which are executed with the point upon the wax or ground, bitten in with the *aqua fortis*, and afterwards harmonized with the *graver*; by the means of which inſtrument ſmall dots are made; or with the graver alone, as in the fleſh and finer parts, unaſſiſted with the *point*.

In DOTS, firſt etched, and afterwards harmonized with the *dry point*, performed by a little *hammer*, called *opus mallei*, or *the work of the hammer*, as practiſed by Lutma and others.

In MEZZOTINTO, which is performed by a dark barb, or ground, being raiſed uniformly upon the plate, with a toothed tool. The deſign being traced upon the plate, the light parts are ſcraped off by inſtruments for that purpoſe, in proportion as the effect requires.

In AQUA TINTO, a newly invented method of engraving. The outline is firſt etched, and afterwards a ſort of waſh is laid by the *aqua fortis* upon the plate, reſembling drawings in Indian ink, biſter, &c.

On WOOD, performed with a ſingle block, on which the deſign is traced with a pen, and thoſe parts which ſhould be white carefully hollowed out; and this block is afterwards printed by the letter-preſs printers, in the ſame manner as they print a book.

On

On WOOD, performed with two, three, or more blocks; the firſt having the outlines cut upon it; the ſecond is reſerved for the darker ſhadows; and the third for the ſhadows, which terminate upon the lights; and theſe are ſubſtituted in their turn, each print receiving an impreſſion from every block. This mode of engraving is called chiaro-ſcuro, and was deſigned to repreſent the drawings of the old maſters.

On WOOD and on COPPER: in theſe the outline is engraved in a bold, dark ſtyle upon the copper; and two or more blocks of wood are ſubſtituted to produce the darker and lighter ſhadows, as before.

SECT. IV. In criticiſing upon prints, the following obſervations may not be unworthy of notice, ſo far, at leaſt, as they have any tendency to prevent an over-haſty deciſion with reſpect to their merit; for certainly no artiſt is ſo liable to accidents, which may lead the unwary to misjudge of his works, as the engraver. His plates may be badly printed: copies may be impoſed upon the collector for originals; and retouched impreſſions of no value may be ſold for genuine. Neither are theſe all the diſadvantageous circumſtances, which ſhould come under our conſideration. The works of the artiſt himſelf may be unequal, eſpecially when they are exceedingly numerous. In this caſe, it is abſolutely neceſſary for the collector to ſee all, or the greater part of the engravings by ſuch a maſter, or perhaps a prejudicial judgment may be formed from his worſt prints, whilſt the moſt excellent remain unſeen.

The works of all the old maſters lie under theſe manifeſt diſadvantages; but none more particularly ſo, than thoſe known by the name of little maſters, who are chiefly German artiſts, and diſtinguiſhed by the epithet of *little*, from the diminutiveneſs of their works. Their plates, whilſt in good condition, have often been badly printed; but the impreſſions moſt generally met with, are ſuch, as are ſpoiled by retouching, ſo as not to retain the leaſt ſhadow of that excellence, which diſtinguiſhes the print in its original ſtate.

For theſe cauſes I conceive, no decided opinion ought to be formed of the works of an engraver, in general, and of the old maſters, in particular, till a number of their prints, and thoſe too fine impreſſions, have been carefully examined. If theſe rules were candidly attended to, I am ſure the latter would ſtand much higher in the public eſtimation, than they do at preſent.

Prints, if they be original works, may be conſidered as beautiful, I. With reſpect to the drawing, the ſpirit of the compoſition, or the management of the claire-obſcure, excluſive of the mechanical part of the execution; and of this ſpecies are the painter's etchings; or II. Principally for the excellence of the mechanical part of the engraving, as in the works of Wierix, Beham, and others of the German ſchool eſpecially; or III. For the correctneſs of deſign, and freedom of execution, as in thoſe of Henry Goltzius and his contemporaries; or IV. For the beauty of the finiſhing; and V. When they are copies from the paintings of others, the more ſtriking reſemblance they bear to the originals, from which they are taken. And no prints ought abſolutely to be thrown aſide, if they excel in any one of theſe particular beauties, however they may be deficient in another. For want of this diſcrimination, we too frequently ſee many of the moſt valuable works of the old maſters, and etchings of the fineſt painters, paſſed over with contempt by the unſkilful, when nothing can be more certain, than that the etchings of Guido, and other great artiſts, are as excellent in their way, as the moſt highly finiſhed and ſtriking engravings of Edelink, Nanteuil, or Poilly.

Neither is it reaſonable entirely to condemn the works of an artiſt, becauſe he followed the eſtabliſhed taſte of his country. This was a fault too much authoriſed by cuſtom; but indeed originality of taſte is much confined; few, very few, have poſſeſſed it; and even of thoſe, all have not been ſucceſsful. If the ſtyle of drawing or compoſition is not agreeable to the ideas we have formed of excellence in our own mind, ſhall we entirely paſs over the beauties, which may be found either in correctneſs of drawing, neatneſs, or harmony of effect? The fertility of invention, and variety of character, which appear in the works of Albert Durer, make great amends for his want of that ſimplicity and correctneſs, which is the characteriſtic of the Italian ſchools; and his ſkill in the mechanical

part

part of the art deſerves every poſſible encomium. Upon this principle, a perſon, fond of a powerful effect, would throw aſide the works of Henry Goltzius, becauſe they are not equal, in that reſpect, to thoſe of Rembrandt Gerretz, diſregarding, at the ſame time, the ſuperior excellence, and correctneſs of drawing, which they poſſeſs, and the aſtoniſhing freedom of execution with the graver, by none out-done, if ever equalled by any.

## CHAPTER II.

*The Antiquity of the Art of Engraving, and by whom it appears to have been firſt practiſed.*

THOSE productions of art, by which the mind is delighted or improved, naturally intereſt our affections. We feel, as it were, an obligation incumbent on us, and are ſolicitous of tracing out the man, to whom we ſtand indebted for the gratification we have received. And it appears to be a tribute juſtly due to him, to reſcue, if poſſible, his name from oblivion, and place the laurel he deſerves upon his brow. If we fail in this, the art itſelf becomes the object of our reſearches. We wiſh to know, at what period it was invented, and where it originated. If it ſhould be ſaid, this knowledge does not contribute to the improvement of the art, or add to the merit of its author, yet the deſire of attaining it proves, at leaſt, the decided part we take in their favour, and is a convincing argument, that our hearts are ſufficiently warmed with gratitude to repay the obligation we conceive ourſelves to lie under, if it were in our power.

But reſearches of this kind, eſpecially with reſpect to an art, which has gone through ſo many changes as that of engraving, and may be divided into ſo many different branches, are by no means to be neglected; for they may not only be pleaſing to thoſe, who intereſt themſelves in its cauſe; but by ſhowing the variety of modes, which have been practiſed, in its gradual advancement from its infancy to its preſent maturity, may be uſefully conſidered by the artiſts themſelves, and prove perhaps productive of improvements hereafter, which at preſent are not thought of.

There is no art, that of muſic excepted, which can poſitively claim a priority to that of engraving; and though its inventor cannot be diſcovered, there is little doubt of its exiſtence long before the flood. Tubal Cain, the ſon of Lameeh, according to Moſes, was the firſt artificer in metals. It is ſaid of him, in the original, that he was,

לטש כל־חרש נחשת וברזל

*The whetter or ſharpner of all inſtruments of copper and of iron.* And theſe words imply great ſkill in metallurgy; for the working of iron, and ſetting an edge upon copper, ſo as to make inſtruments fit for uſe, are proofs, that Tubal Cain was no ſmall proficient in that art. To what degree of perfection he carried the mechanical part of his profeſſion, cannot be diſcovered; but we may reaſonably ſuppoſe, his performances were rude, and ſimple in their forms, and that he conſulted uſe, rather than elegance or beauty; and probably had no leiſure to ornament them with unneceſſary decorations. But as his deſcendants increaſed, and the number of workmen was multiplied, new inventions were naturally brought forward, and comparative merit, of conſequence, would enhance the value of one man's performances, in preference to thoſe of another. Hence neatneſs, and even elegance, progreſſively became neceſſary; and the love of finery, ſo generally prevalent in the human mind, eaſily led men to prefer thoſe works, which were moſt handſomely decorated. The ornamental parts of dreſs, as claſps, buckles, rings and diadems; alſo cups, and other houſehold furniture, together with the arms of military chieftains, were probably enriched with the firſt ſpecimens of engraving. Theſe, in the remoteſt periods, appear to have been ornamented in this ſtyle, even among the moſt barbarous nations: rude portraitures are mentioned, as carved and engraved upon the ſhields, and other accoutrements of war.

The

The immediate deſcendants of Tubal Cain may lay a claim to the invention of the art of engraving, which appears to me to be well founded, and certainly prior to any exhibited in profane hiſtory, unleſs the Grecian Vulcan really was, as ſome have thought, no other perſon than Tubal Cain, diſtinguiſhed by another name. To what length the exerciſe of this art was carried by our Antediluvian progenitors, is totally unknown. Soon after the flood, if ancient records are to be credited, it had, as well as ſculpture, made a conſiderable progreſs. I ſhall however paſs over the works of the old Greek and Roman writers, concerning the hiſtory of theſe early periods; for the facts, as related by them, are not only exceedingly doubtful in themſelves; but convey no certain intelligence.

Terah, the father of Abraham, lived in the days of Nimrod, and he is ſaid to have been the firſt man after the flood, who fabricated carved images; and the carving of that remote æra, in many inſtances bore a great reſemblance to engraving, and frequently is not diſtinguiſhed from it. Theſe poſſibly might be the very images, which Rachel afterwards ſtole from her father Laban, and are called תרפים *Teraphim* by the ſacred hiſtorian; and by Laban himſelf diſtinguiſhed by the name of Gods; for he ſays to Jacob,

למה גנבת את־אלהי

*Why haſt thou ſtolen away my Gods?* And theſe are ſuppoſed to have been perſonal repreſentations of the Deity.

Moſes, when he ſpeaks particularly concerning the art of engraving, does not mention it by any means as a new invention, but ſeems to conſider it as too well underſtood among the Iſraelites, to need any previous deſcription. For though Bezaleel and Aholiab are the firſt names, mentioned profeſſedly as engravers, and by way of commendation of their excellence, it is ſaid, that *God filled them with wiſdom of heart to work all manner of work of the engraver, &c.* Yet this does not by any means apply the invention of the art to either of them; for indeed, prior to the commencement of the workmanſhip for the tabernacle, it is ſaid of Aaron, that he faſhioned the calf he had made *with the graving tool.* It is highly probable, that this art, among a variety of others, as, caſting of metals, forming of images, carving in wood and ſtone, working embroidery, &c. was learned by the Iſraelites in Egypt. The Egyptians were certainly famous at that time for their knowledge; for which reaſon St. Stephen, ſpeaking in praiſe of Moſes, ſays, *he was learned in all the wiſdom of the Egyptians.*

There are ſeveral words, uſed by the ſacred hiſtorian to expreſs the works of the engraver; among which the following are more particularly applicable to my purpoſe. The firſt occurs, Exodus xxviii. verſe 9. פתח ſignifies *to make an opening* or *inciſion*; and hence comes the noun פתח with its plural פתוחים engravings; in the Septuagint it is rendered by γλυψεις.---In the 11th verſe of the ſame chapter we have alſo, חרש the name of the engraver, one of the original ſenſes of the root is *to plough up*; ſo that he is called *the plougher*; and frequently the word אבן *a ſtone*, is added for diſtinction, and both together may be properly tranſlated *the plougher* or *engraver in ſtone*. No word can expreſs more perfectly the operations of the engraver on copper or other metals in the preſent day, when performed ſimply with the graver, (which is of all modes the moſt ancient,) than the verb *to plough*; though it is true, the word חרש is principally applied to the mechanic in general, but his way of working is uſually diſtinguiſhed. To theſe we may add, קלע which occurs in the 6th chapter of the firſt book of Kings, and is uſed to expreſs the *hollowing out of the carved work upon the* cherubim, palm trees, and open flowering in the ſanctuary, which were afterwards *filled up* with gold. This word in the Latin Vulgate is rendered *ſculpſit*; by others *cælavit*: and by Junius *incidit.*

The tables which God delivered to Moſes are ſaid, Exodus xxxii. 16. to be *the work of God, and the writing was the writing of God* חרות engraved *upon the tables.* In the Chaldee and Syriac verſions the word is uſed in the ſame ſenſe. The Seventy render it κεκολαμμενη, engraved; and the Latin Vulgate *ſculpta*; and St. Paul, 11 Cor. ii. 7. εντετοπωμενη, engraved. Both פתח and קלע are expreſſed in the Syriac verſion by the words גלף or גליף from whence evidently the Greek word γλυφω. I ſhall only add the following remarkable paſſage from the book of Job, ch. xix. ver. 23, 24. which Mr. Evelyn ſays, comprehends and alludes to all the ſorts of ancient writing and engraving, both plates, ſtone, and ſtyle.

מי־יתן אפו ויכתבון מלי מי־תן בספר ויחקו׃
בעט ברזל ועפרת לעד בצור יחצבון׃

which literally rendered in Engliſh will read thus: *Who ſhall give* (or ordain) *now, that my words ſhall be drawn* (or written?) *who ſhall give, that in a book* (or memorial) *they ſhall be delineated. That with a pen* (or graver) *of iron and lead, they ſhall be hewn out in the rock for ever?* In this paſſage the word עט may ſignify any ſmall inſtrument of iron, uſed either as a ſtylus or pen to mark upon wax or other ductile ſubſtances; and alſo as a graver to cut out and engrave upon metals, in the ſame manner as Moſes, Exodus xxxii. verſe 4, uſes the word חרט adding the affix ב, that is, *with a ſlender inſtrument of iron*, Aaron faſhioned the brazen calf, which the Seventy tranſlate εν τη γραφιδι; and in the Chaldee we have the word ציפא *ſtylus ſculptorius*, or the *engraving tool*, as it is properly tranſlated in our Engliſh bible. In the Syriac *verſion* it is rendered טפסא *Typa*; and the Samaritan gives it a larger ſignification, calling it only a *marking tool*.

A ſufficient number of words, beſides theſe already quoted, might be produced from the above languages, equally applicable to the art of engraving. But after all, it is, doubtleſs, very difficult to determine how far the work of the ancient engraver may bear a reſemblance to that of the artiſt of the preſent day; becauſe the words above-mentioned are equally applicable to carving and chaſing. The beſt mode of explaining them, will therefore be, to have recourſe to the reliques of antiquity, and learn from them, if poſſible, how far theſe arts may have been blended together, and with what propriety we can ſuppoſe them, in many caſes, to refer to the works of the engraver only.

## CHAPTER III.

*The Remains of Antiquity conſidered.—The military Accoutrements of the barbarous Nations ornamented with Engravings.—An Egyptian Figure of Iſis deſcribed.—The Deſcription of an Etruſcan Patera and Parazonium.—The Style of Engraving among the Anglo-Saxons.—The Braſs Plates on Tomb-ſtones of ancient Date—Variety of Religious and Domeſtic Ornaments executed by the Engraver.*

The firſt engravings, profeſſedly mentioned as ſuch, are thoſe which we have already ſpoken of, executed by Aholiab and Bezaleel, for the decoration of the Tabernacle, and the ornaments for the dreſs of Aaron. It is particularly ſaid, that upon the plate of gold, which he wore upon his tiara or mitre, the words קדש ליהוה *holineſs to the Lord*, were engraved. But theſe productions of the art, as has been before obſerved, are by no means to be conſidered as of original invention. The art itſelf certainly exiſted long before, to whatever degree of perfection it might be advanced by them.

The firſt ſpecimens of engraving, we may reaſonably conclude, were nothing more than rude portraitures, expreſſed by ſimple outlines, ſuch as are deſcribed by Herodotus to have been traced upon the ſhields of the Carians, who ornamented their arms in this manner, long before the cuſtom was adopted by the Grecians. The ancient Celtic and Gothic nations, even in their moſt barbarous ſtates, are ſaid, in like manner, to have engraved, upon their military accoutrements, rude delineations expreſſive of their valour.

The hieroglyphical figures of the Egyptians afford us perhaps the moſt ancient remains of engraving on metal; and I mean now to confine myſelf entirely to that branch of the art. They are not uncommonly met with; and many of them were immured as a ſort of taliſmans, in the coffins of the mummies. We have ſeveral very beautiful ſpecimens of theſe figures at the Britiſh Muſeum; and one in particlar, in braſs, which bears every mark of great antiquity. It repreſents *Iſis*, and is carved in alto relievo. The goddeſs appears ſtanding upon two crocodiles; holding in each hand two ſerpents, a creature like a ſcorpion, and a four-footed animal. From the tails of the crocodiles ariſe two ornaments. Upon the top of one is a bird; but the repreſentation on the top of the other is ſo obliterated by time, that it cannot eaſily be aſcertained. The flat part or ground of the relief, together

with the bottom edges, and back part of it, are ornamented with figures and ſymbolical characters, executed entirely with the graver, without any other aſſiſtance; the backs of the crocodiles, and the heads of the four footed animals, are alſo finiſhed with the ſame inſtrument, in a very careful manner. This valuable curioſity was purchaſed from the collection of Matthew Duane, Eſq. It is four inches high, and three inches four tenths broad at the bottom, from which it gradually decreaſes to the the breadth of three inches at the top.

The Phœnicians probably learned the art of engraving from the Egyptians; and their coins, which are ſaid to be the moſt ancient extant, prove they were by no means indifferent artiſts. From Phœnicia it reached Greece, where, in Homer's time, it was carried to a conſiderable degree of perfection. But it is generally believed, that neither Egypt, Phœnicia, nor Greece, can produce any remains of ſculpture, painting, and engraving, prior to thoſe of Etruſcan original. The beautiful vaſes and other curious reliques of the antiquities of that people, collected by Sir William Hamilton, and at preſent depoſited in the Britiſh Muſeum are ſufficient proofs of this aſſertion. In this noble collection, among other valuable ſpecimens of the art of engraving, are the two, repreſented upon the frontiſpiece of this volume. That at the bottom is ſuppoſed to be part of the ſheath of a *parazonium* or dagger. It is more than three inches and three quarters wide at the top, and decreaſes gradually to an inch and quarter at the bottom. Its preſent length is eight inches and an half. The ſtory engraved upon it, appears to be taken from Homer. The trophy at the bottom, is ſymbolical of war. Above the trophy, two warriors are delineated with a woman, who ſeems to accompany them with great reluctance, which, I conceive, may repreſent Paris, with his accomplice, conducting Helen to the ſhip, in order to make their eſcape to Troy; and at the top, the meſſenger, a ſervant of Menelaus, is relating to his lord the ungrateful behaviour of his Trojan gueſt. The figures are exceedingly rude, and ſeem to indicate the very infancy of the art of engraving: for they are executed with the graver only, upon a flat ſurface, and need only to be filled with ink, and run through a printing preſs (provided the plate could endure the operation) to produce a fair and perfect impreſſion. "The print ſo produced," ſays Monſieur D' Ankerville (who has drawn up a deſcriptive catalogue of the antiquities collected by Sir William Hamilton), "would certainly be the moſt ancient of all, that are preſerved in the collections of the curious; and demonſtrate to us, how near the ancients approached to the diſcovery of this admirable art, which in the preſent day forms ſo conſiderable a branch of commerce. We may indeed ſay that they did diſcover it; for it is evident, from the valuable relique of antiquity before us, that they only wanted the idea of multiplying repreſentations of the ſame engraving. After having conquered every principal difficulty, a ſtop was put to their progreſs by an obſtacle, which, in appearance, a child might have ſurmounted. But in the courſe of the arts, it is much eaſier for the workman to conceive, what he can do himſelf, than foreſee to what lengths the labours, which he executes, ſhall be carried in futurity, or to what unknown uſes they may be properly applied. For it happens very rarely indeed, that the firſt inventors of an art have conceived all the ſubſequent conſequences, which may be derived from it. It is thoſe rather who follow, and know how to profit from the exertions of others, who generally paſs for the inventors."

Upon the ſame plate is the repreſentation of another valuable ſpecimen of ancient engraving, greatly ſuperior to the former in workmanſhip. It is a *patera*, or inſtrument uſed by the prieſts in their ſacrifices: and is ſuppoſed, with great reaſon, to have belonged to an altar, dedicated to Hercules, who is repreſented upon it combating, as it appears to me, with Hippolite the queen of the Amazons, whoſe girdle he was enjoined by Euryſtheus to unlooſe, and take from her. But M. D' Ankerville, the gentleman mentioned above, conceives it to repreſent Minerva, leaning upon the head of that hero, and preſſing him forward in the arduous paths of glory. His bow and quiver are behind him. It is preciſely ſeven inches in diameter, and about half an inch thick, and apparently made of braſs; but the ornaments and borders are inlaid with ſilver. "It is," ſays the above author, "without contradiction, the richeſt and moſt remarkable remnant of antiquity,

"quity, and of all the Etruſcan bronzes the beſt executed, and moſt happily preſerved." Under each figure is an inſcription in the Etruſcan character, which probably is the name of the perſonage repreſented above it. Part of that under Hercules is obliterated; what remains may be read HERECEL. The ſecond and laſt letters under the female figure are uncommon; and their power has never been properly aſcertained. The others are M.*ACV*. The reader will eaſily perceive, that the letters which compoſe theſe inſcriptions muſt be read from the right hand to the left, which is a ſtrong proof of their great antiquity. The figures and ornaments upon this valuable antiquity are carved in low relief; but the hair of the woman, the ornamental parts of the drapery, and the ſmaller folds, are evidently the work of the graver only.

It is impoſſible to ſay, which of the two ſpecimens, given upon this plate, is the moſt ancient.. Judging from the rudeneſs and ſimplicity of the Dagger Sheath, one would be inclined to decide in its favour. But the Patera has alſo every external mark of great antiquity; and the mixed manner of workmanſhip, which appears upon it, conſiſting of carving and engraving, Homer and Heſiod ſeem to have been well acquainted with, and, I think, it is clearly alluded to, by the firſt, in his elaborate deſcription of the ſhield of Achilles; and by the laſt (if the poem be by him) in that of Hercules. That thoſe ſhields were ſuppoſed to have been ornamented with engraving, has been conſtantly underſtood by the generality of authors, both ancient and modern. Quintilian, ſpeaking of the former, ſays expreſsly, *in cælaturâ clypei Achillis*, "the engraved ſhield of Achil-"les." That the figures were partly carved, and protuberated more or leſs, both the deſcriptions ſufficiently indicate. The ſhields are expreſsly ſaid to have been inlaid with different metals, in order to vary the colour and appearance of the ſeveral objects; and this is in ſome meaſure the caſe with the Patera. The ſhields of the ſeven chieftans, who fought againſt the Thebans, are deſcribed by Æſchylus as ornamented with emblematical figures, σχηματισαι, expreſſed upon them, which ſeems to refer to the ſame kind of workmanſhip. They were alſo inlaid with different metals, for the ſake of ornament and diſtinction.

It is extraordinary enough, that both Homer and Heſiod, who have ſo minutely deſcribed the ſhields of Achilles and Hercules, with all the ornaments belonging to them, and the metals with which they were inlaid, have neither of them uſed any deciſive words, expreſſive of *engraving, carving, or inlaying*. The tranſlators of Homer, however, many of them, have not ſcrupled to ſubſtitute the word *engrave*, without any other authority, than the reaſonableneſs of the ſuppoſition, that they might have been the work of the engraver. And if they confine themſelves to ſuch parts, as are evidently engraved upon the Patera, and other ancient reliques of antiquity, they are, I believe, certainly right. But if they conceive the whole to have been executed in that manner, excluſive of carving, I am not of their opinion. Granting, however, the argument either way, I cannot think that they are perfectly juſtifiable, in uſing ſo determined a word, without explaining the ſenſe in which they would have it underſtood.

The two ſpecimens I have given in the frontiſpiece, are ſufficient to explain the manner in which the ancients engraved. But the curious reader may meet with many others, if he pleaſes to conſult the works of antiquity, publiſhed by Montfaucon, Franciſcus Gori, and a variety of other excellent writers upon the ſubject of antiquity.

It is impoſſible to ſay, how early the art of engraving exiſted among our Britiſh and Saxon anceſtors. In the earlieſt account of them we find, that they traced rude delineations upon their ſhields, and other military accoutrements of war. And ſuch remains, as are found in the ancient tumuli, and places of ſepulture belonging to them, frequently bear the marks of the graver. But if other proofs were wanting, their coins would be abundantly ſufficient, which are evidently no other than impreſſions from engravings, cut upon iron, or ſteel. Theſe indeed are exceedingly rude; and if a judgment were to be formed from them, concerning the ſtate of the arts in England, even after the conqueſt, the ſentence would be very unfavourable, with reſpect to the abilities of the artiſts. But theſe are by no means proper examples of the engravers ſkill, any more than they are of the ſculptors.

Under the protection of that good and excellent monarch, Ælfred the Great, the arts began to manifeſt themſelves in a ſuperior degree, notwithſtanding the load of inteſtine troubles, which deſtroyed the nation. He not only encouraged ſuch artiſts, as were in England at

that time, but invited others from abroad to aſſiſt them. And the works of the Anglo-Saxon goldſmiths, who were the principal engravers of that day, were held in the higheſt eſteem, not only in England, but alſo upon the continent. The ſhrines and caſkets, which they made for the preſervation of the reliques of ſaints, and other pious purpoſes, are ſaid to have been curiouſly wrought in gold, ſilver, and other metals, adorned with engravings, and ornamented with precious ſtones, in ſo excellent a ſtyle, as to excite the admiration of all who ſaw them.

It is greatly to be deſired, that a ſufficient number of ſpecimens of the works of the artiſts of this early period, could be produced, by which a complete judgment might be formed of the perfection, to which they arrived. There is, however, yet preſerved, in the Muſeum at Oxford, a very valuable jewel, made of gold, richly adorned with a kind of work reſembling filligree, in the midſt of which is ſeen the half figure of a man, ſuppoſed to be Saint Cuthbert. The back of this curious remnant of antiquity is ornamented with foliage, very ſkilfully engraved. I have given a more particular deſcription of this jewel, which was made at the command of Ælfred, with a faithful repreſentation of it, in the ſecond volume of the Chronicle of England, publiſhed ſome few years ago.

Dunſtan, archbiſhop of Canterbury, who died, A. D. 988, is in particular mentioned by the hiſtorians as an artiſt. He was a deſigner and a painter, and practiſed the working of metals, whether of gold, ſilver, iron, or braſs, in the greateſt perfection. He alſo frequently ornamented his works with images and letters, which he engraved thereon. Oſborn, his biographer, ſays of him, *præterea manu aptus ad omnia, poſſe facere picturam, literas formare,* ſculpello imprimere, *ex auro, argento, ære, et ferro, quicquid liberet operam.* But we muſt conſider, that theſe are the inflated praiſes of a monkiſh bigot; for he, who could add the title of ſaint to the name of Dunſtan, would not heſitate to call him a Raphael in painting, or an Audran in engraving. We have indeed a ſpecimen of his drawing, in an ancient manuſcript, preſerved in the Bodleian library at Oxford, which I copied for my firſt volume of the Manners and Cuſtoms of the Engliſh; but if his engravings were not ſuperior to his drawing, we have little to regret in the entire loſs of them.

Soon after the conqueſt, a new ſpecies of engraving was introduced into England, much more perfect in itſelf, than any which had preceded it; and, in every reſpect, diſtinct from the work of the carver or the chaſer. In the former ages, the engraver ſeems to have united both thoſe profeſſions to his own; but, in the preſent inſtance, he ſeems to have depended upon the graver only. I am now ſpeaking of the braſs plates, ſo frequently found in our churches, upon the tomb-ſtones, which are uſually embelliſhed with the effigies of the perſon, to whoſe memory they are dedicated; and were probably invented to ſupply the place of ſculpture, being, without doubt, conſiderably cheaper than carved images, whether in high or low relief; and for this reaſon I ſuppoſe they came into ſuch general uſe. I cannot pretend to ſay, at what period they were firſt introduced into this kingdom; but they are certainly of a very early date. In the fourteenth, fifteenth, and ſixteenth centuries eſpecially, they were ſo generally adopted, that there is ſcarcely an old church, of any conſequence in England, which cannot produce ſome ſpecimen of this kind. The Engliſh, indeed, appear to have been famous for theſe engravings, and, I believe, no nation in Europe can produce a greater variety of them.

They are executed entirely with the graver, the outlines being firſt made; and the ſhadows are expreſſed by ſtrokes, ſtrengthened in proportion as they require more force, and occaſionally croſſed with other ſtrokes, a ſecond or third time, preciſely in the ſame manner, as a copper-plate is engraved for printing. They were uſually laid flat upon the ſtones, to which they belonged, and expoſed to the feet of the congregation, conſtantly paſſing over them. They were, of neceſſity, executed in a coarſe manner, and the ſtrokes very deeply cut into the metal, eſpecially if the engraver was deſirous that his works ſhould endure for any conſiderable time. Very neat or exquiſite workmanſhip cannot therefore be expected. But however, ſome few of them may be found, which bear no ſmall evidence of the abilities of the workmen, by whom they were performed.

By thoſe very artiſts, who executed the monumental effigies, we may reaſonably ſuppoſe, were engraved the boſſes and claſps for the monaſtic books, boxes, ſhrines, and ornaments for the altars of churches; alſo cups; and a variety of other furniture of metal, as well

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for religious as ſecular purpoſes. Hence we ſee the art of engraving was not only diſcovered, but practiſed, ages before it entered into the idea of man to conceive, to what great and noble uſes it might be applied.

## CHAPTER IV.

*The firſt Diſcovery of producing Impreſſions from Engraved Plates conſidered; and the Claim of the Germans and Italians to this Invention, examined; with an Account of the moſt ancient Engravings of each Country, and a curious Specimen of the Workmanſhip of an Artiſt ſuppoſed to be a Native of England.*

HAVING proved, in the preceding part of this Eſſay, the great antiquity of engraving, it remains now to conſider the art in a far more extenſive point of view, and to examine, when it was profeſſedly executed for the purpoſe of producing ſpecimens on paper; which happy invention increaſed its reputation, and rendered it more generally uſeful. The conſequence it now acquired with the public, occaſioned its ſeparation from the ſhop of the goldſmith, and worker in metals, with whom it ſeems to have remained for many ages, as a branch of their profeſſion; and the engraver by himſelf was properly conſidered, as an artiſt of the firſt rank.

The Germans and the Italians both lay claim to the invention of the art of taking impreſſions, from engraved plates, on paper. The former place their dependance upon the antiquity of the works which they produce; as the engravings of the old maſters of that country; the latter upon the poſitive aſſertion of Georgio Vaſari, who attributes it to Maſo Finiguerra, a Florentine artiſt; and declares, that it was accidentally diſcovered by him about the year 1460.

Profeſſor Chriſt mentions ſeveral old engravings, evidently the production of ſome German artiſt; one of them dated as early as 1465; the reſt 1466 and 1467; which account, reſpecting the two latter dates, is confirmed by M. Heineken, an excellent and able writer upon this ſubject, whoſe publications are frequently referred to in the courſe of this work. Theſe, it ſeems, were the earlieſt German prints they could produce with dates; whereas the firſt dated engravings in Italy, are ſaid to be the geographical charts for an edition of Ptolemy, publiſhed at Rome, A. D. 1478. The plates for the large edition of the Poems of Dante, invented by Boticelli, and engraved by him, or Baldini, did not appear till 1481. Hence we find the difference of twelve years, between the date of the Italian engravings, and thoſe produced in Germany.

It is indeed remarkable, that no print has hitherto been produced by the Italians, which can with the leaſt degree of certainty be attributed to Finiguerra. Neither has there been found in the foreign collections any engravings of a prior date to thoſe mentioned above; but others rudely executed, and without date, are mentioned however as proofs of the exerciſe of the art, as well in Italy, as in Germany, before the publication of thoſe prints which were dated. But it would be highly improper to place an implicit faith upon an evidence ſo doubtful; for if there be no date to a print, it is totally impoſſible to aſcertain the time preciſely, in which it was executed; for its rudeneſs, and the indifference of its workmanſhip, are by no means to be conſidered, as certain proofs of its antiquity; though in ſome caſes they may have their weight, eſpecially when ſtrengthened by other corroborating circumſtances: yet even then a poſitive deciſion in their favour ought to be very cautiouſly made.

From the ſimplicity of Andrea Mantegna's ſtyle, I wonder not, that he has been often conſidered, as one of the moſt early engravers. For I own, before I was convinced by experience of the contrary, I concluded, that his manner of engraving was, of all others, the moſt ancient. One of the earlieſt ſpecimens of this kind of workmanſhip, which I have ſeen, is faithfully copied, plate V. of this volume. If the F. which appears upon the pedeſtal cloſe to the hand of the ſeated figure, be granted to ſtand for Finiguerra, the print muſt be conſidered as a very valuable acquiſition; for it would inconteſtibly prove, that this ſpecies of engraving, which was practiſed in Italy only, was more ancient than any other adopted in that country, and

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in ſome meaſure exculpate Vaſari for attributing the invention to Finiguerra, even if it ſhould hereafter be proved, that the Germans practiſed the art of taking impreſſions, from engravings prior to the Italians. But this interpretation of the letter F. is not without ſome difficulty. It is expreſly ſaid by Vaſari, that Baldini was inſtructed by Finiguerra, and Boticelli again by Baldini. Yet if we look at the plates, executed by one or both the laſt artiſts for the great edition of Dante, dated 1481, we ſhall find the ſtrokes, which conſtitute the ſhadows, laid this way or that indiſcriminately, as the engraver thought proper, and croſſed with ſecond ſtrokes almoſt continually, and ſometimes with thirds, as the reader may ſee upon plate VII. which is a faithful copy of one of the engravings for Dante. The ſtyle of the engraving, plate V. is preciſely the ſame as was afterwards adopted by Andrea Mantegna, ſee plate VI. which is taken from a print executed by him. The outline is firſt cut upon the copper in a very powerful manner, and the ſhadows are expreſſed by ſimple ſtrokes, running from one corner of the plate to the other, without any croſſing, or conſiderable variation, preciſely in imitation of drawings made with a pen. Now, if Finiguerra worked in this ſtyle, it is not reaſonable to ſuppoſe that his immediate diſciple, Baldini, or Boticelli, inſtructed by Baldini, ſhould have ſo totally differed from it.

It is as confidently reported, on the other hand, that Andrea Mantegna learned the art of engraving from the works, if not from the inſtructions, of Finiguerra, or his ſcholars. If this be true, it will alſo appear incredible, that he ſhould not in ſome meaſure have followed the ſtyle of his inſtructors. The print, plate V. has every external appearance of being executed prior to the works of Mantegna; the mechanical part of whoſe engravings is far ſuperior, firmer, and more decided. It is therefore highly probable, that from this maſter, whoever he might be, Mantegna received his firſt inſtructions. This ſpecies of engraving was carried to a ſtill further degree of perfection by John Antonio Brixianus, and other artiſts of that time. After which period it died away, and we hear no more of it. And that this ſtyle of workmanſhip was not the moſt ancient, we need only to refer to the oldeſt dated prints, and beyond them to the braſs plates on tombs, and other ſpecimens of the art, for centuries paſt, and we ſhall find the ſtrokes, promiſcuouſly laid upon them, forming the ſhadows, and croſſed or recroſſed without the leaſt reſtraint.

According to what has been ſaid, it appears, that 1465 is the earlieſt date affixed to any print, produced by the Germans, except indeed one mentioned by Sandrart, in his Academy of Painting, which he ſays he had ſeen bearing date ten years earlier, and marked with a cypher, compoſed of an H. and an S. joined to the croſs-bar of the H. preciſely in the ſame manner, as that uſed by Hans Schauflein. But even the moſt ſanguine of his own countrymen, cannot help allowing their ſuſpicion of a miſtake in the date; and ſome have ſaid, it ſhould have been written 1477, which others think is ſtill too early. It is readily allowed that an older maſter than Schauflein did exiſt, who uſed the ſame monogram; but his prints in general bear the evident marks of being copies from others, and by no means, from the manner of their execution, juſtify the ſuppoſition of their being the works of a maſter, greatly anterior to the year 1500. The ſubject of the print mentioned by Sandrart, is a *girl careſſing an old man while ſhe ſteals his purſe from him.* This ſubject, it is well known, was frequently engraved, both on copper and on wood, by a variety of ancient maſters; but, except Sandrart, I never heard of any one, who had ſeen the print alluded to. A fuller account of this artiſt, with his works, may be ſeen in the ſecond volume, under the article Schauflein. The ſtory, that Peter Schoffer invented the art of engraving on copper, and taking impreſſions from plates of that metal, does not bear any ſimilitude to the truth; neither have we the leaſt plauſible reaſon given, in ſupport of ſuch an aſſertion.

With reſpect to the edition of the Ptolemy, printed at Rome in the year 1478, we muſt take notice, that the plates were not engraved by Italian artiſts, but by Conrad Sweynheym, and Arnold Buckinck, both of them Germans. The former, as appears from the dedication, firſt brought, not only the art of taking impreſſions from engraved plates, but that of printing alſo, to Rome, where he died, three years after the commencement of the work; which was at length completed by the latter; and the plates for this book are ſuppoſed to have been begun, about the year 1472. It will doubtleſs ſeem very extraordinary, that the art of engraving ſhould have been diſcovered at Florence, ſo early as 1460, and yet unknown twelve years afterwards at Rome, where it was firſt introduced by foreign artiſts. It

appears from this circumſtance, that though Finiguerra, Boticelli, and Baldini, all of them Florentines, poſſeſſed the ſecret, they did not divulge it ſpeedily; and hence, as a good preſumptious proof, it may be urged, that ſuch Italian engravings, as are to be found prior to the year 1472, are by the hand of one or other of theſe artiſts. If this be granted, and great plauſibility, at leaſt, is on its ſide, it will follow that the originals, from whence the plates II. and III. are taken, are ſo. Theſe curious and valuable ſpecimens of ancient engravings, which, I believe, are unique, muſt have been executed as early as the year 1464; a very ſhort interval, from the time, which Vaſara gives us for the invention of the art; and are conſiderably more early, than any hitherto produced, though all the great foreign libraries have been repeatedly ſearched for that purpoſe. Two of them, I thought, were ſufficient, to ſhew the ſtyle in which they are executed; but the ſet conſiſts of eight plates, namely, the ſeven planets, and an almanack by way of frontiſpiece, on which are directions for finding Eaſter from the year 1465 to 1517 incluſive; and the dates regularly follow each other, which plainly proves, that there can be no miſtake with reſpect to the firſt; and we may be well aſſured, in this caſe, the engravings were not antedated; for the almanack of courſe became leſs and leſs valuable, every year. A full deſcription of all theſe engravings will be given in the ſeventh chapter of this Eſſay.

If we are inclined to refer theſe plates to either of the three Italian artiſts before mentioned, we ſhall naturally ſuppoſe them to be the work of Finiguerra, or Baldini; for they are not equal, either in drawing or compoſition, to thoſe aſcribed to Boticelli; which we know at leaſt were deſigned by him; and as Baldini is expreſsly ſaid to have worked from the deſigns of Boticelli, it will appear moſt probable, if they are to be attributed to any one of theſe three artiſts, they belong to the former. The reader muſt be left to judge for himſelf, whether he conceives them to be ſufficiently well executed; for he is to remember, that Finiguerra is ſpoken of by Vaſari, as a man of no ſmall ability. I own, after all, if I could but tell to whom one might reaſonably aſcribe theſe curious plates, I ſhould yet be tempted to ſuppoſe the original of the plate No. V. was really the production of Finiguerra's graver.

We have now ſeen what pretenſions the Italians have laid to the invention of the art of engraving, and have proved, by producing undoubted ſpecimens, that it did exiſt nearly about the time ſtated by Vaſari. With reſpect to what he has ſaid, concerning the art of taking impreſſions, from engraved plates being invented by Finiguerra, the ingenious obſervations of M. Heineken are well deſerving of notice. "According to Vaſari," ſays he, "and "others, his countrymen, it was the goldſmith Finiguerra, who invented this art about "the year 1460; and perhaps he was not miſtaken, if he ſpeaks of Italy only. It is very "poſſible, that the art of engraving ſhould have been long practiſed in Germany, and "unknown in Italy. The Italians, thoſe of Venice excepted, had very little correſpon-"dence with the Germans. For this reaſon, Finiguerra might diſcover this art, without "knowing, that it had been already invented in Germany. All the merchandizes of this "country were ſent from Antwerp to the Italians, who were much better acquainted with "the people of the Low Countries, than thoſe of the other provinces. For this cauſe, "Vaſari ſuppoſed that Martin Schoen, who was born at Culmback, and reſided at Colmar, "was a Fleming, and conſtantly calls him Martin of Antwerp."

We ſhall now proceed to examine, what claim the Germans can bring, prior to that of the Italians; and in that caſe we ſhall have recourſe to their works. The earlieſt dated print I ever ſaw produced by this ſchool, is copied, plate I. and the date is evidently 1461. And we ſhall ſee, however faulty it may be with reſpect to the drawing, or defective in point of taſte, the mechanical part of the execution of it has by no means the appearance of being one of the firſt productions of the graver. We have alſo ſeveral other engravings, evidently the works of the ſame maſter, and concerning which the ſame obſervations may be juſtly made. Beſides, the impreſſions are ſo neatly taken from the plates, and the engravings ſo clearly printed in every part, that, according to all appearance, they could not be executed in a much better manner, in the preſent day, with all the conveniencies, which the copper-plate printers now poſſeſs, and the additional knowledge they muſt neceſſarily have acquired, in the courſe of more than three centuries. Hence we may fairly conclude

clude, that, if they were not the firſt ſpecimens of the engraver's workmanſhip, they were much leſs the firſt efforts of the copper-plate printer's ability. Not that plates being badly printed is any certain proof of their antiquity; but we can hardly imagine, that the firſt attempts to take impreſſions from engravings ſhould immediately have arrived at perfection; and that at a time, when we cannot ſuppoſe them to have been aware of every circumſtance, neceſſary to inſure ſucceſs; eſpecially when we find it no eaſy matter, in the preſent day, at all times, to procure good impreſſions from our plates.

The artiſt to whom we owe this ſingular curioſity was, without doubt, a goldſmith. And indeed, it is certain, that the art of engraving plates, for the purpoſe of printing, firſt originated with thoſe ingenious mechanics, or elſe with the engravers, who executed the braſs plates for the monuments; but as I have ſaid before, I do by no means ſuppoſe, that this print is the firſt ſpecimen of engraving, even if we ſhould allow its author to have been the inventor of the art. There are other plates, ſome of which I ſhall ſpecify hereafter, that, I think, bear evident marks of priority, particularly thoſe of the maſter, who uſed the Gothic initials F. and S. ſeparated by a very ſingular mark, and who is called by Abbé Marolles. Francois Stoſs, or Stoltzhirs; but upon what authority does not appear.

Martin Schoen, a painter, engraver, and goldſmith, who was born at Culmback, and reſided chiefly at Colmar, is ſaid, with great appearance of truth, to have worked from 1460 to 1486, in which year he died. This artiſt was apparently the diſciple of Stoltzhirs; for he followed his ſtyle of engraving, and copied from him a ſet of prints, repreſenting the *paſſion of our Saviour*. So that, allowing Stoltzhirs to have preceded his diſciple only ten years, this carries the æra of the art back to 1450, without having any recourſe to the fabulous relation of ſome authors upon this ſubject, who ſpeak of one Luprecht Ruſt, as the maſter of Martin Schoen, abſurdly declaring, that he was an engraver on wood. Admitting therefore, that ſuch an artiſt really did exiſt, it is by no means reaſonable to ſuppoſe, that he ſhould teach the art of engraving on copper to another, when he was not, according to their own account, acquainted with it himſelf. Martin Schoen never engraved on wood, as far as I have heard; but his works on copper, it is well known, are very conſiderable.

Iſrael van Mechelen, or Meckenen, whoſe engravings are as multifarious, as thoſe of Martin Schoen's, was born at Mecheln, a ſmall village near Bocholt, where he chiefly reſided. The latter is a town ſituated upon the banks of the Aa, in the biſhoprick of Munſter, in Weſtphalia. He died, A. D. 1523. According to the tradition of the inhabitants of Bocholt, the father of this artiſt was a goldſmith, and his baptiſmal name was Iſrael. Hence M. Heineken concludes, that he alſo was an engraver, and that a great part of the prints, attributed to the ſon, belong to him. "An attentive examination," concludes that author, "will make it appear, that all theſe prints are not by the ſame hand. I "am almoſt certain, that Iſrael the father engraved ſeveral, thoſe eſpecially, which have the "greateſt marks of antiquity, and are executed in a rude ſtyle, approaching neareſt to the "work of the goldſmith. "Nor (adds he) will I deny, but that the ſon may have com"menced originally as a goldſmith, by armorial bearings, foliages, croſſes, and other "ornamental works. But as he was a painter, as well as an engraver, and a man of "tolerable abilities in the art of deſign, conſidering the time in which he lived, it is not "at all aſtoniſhing, that among the prints produced by his graver, we ſhould "find ſome by no means wanting in merit." How far theſe obſervations may be conſidered as juſt by the experienced collector, I cannot pretend to ſay: For my own part, I ſee no reaſon to divide the works of this artiſt; nor can I find, upon ſtrict examination, any other difference in the prints, which I have ſeen attributed to him, than what one might reaſonably expect to find in the works of any one man, who with his own hand performed ſo great a number of engravings. Of courſe, his moſt early productions are the rudeſt, and manifeſt the leaſt ſkill; but all of them are equally defective in point of drawing, eſpecially when he attempted to expreſs the naked parts of the figure.

It is certainly true, that the manner of engraving, adopted by Martin Schoen, differed exceedingly from that of Iſrael van Mechelen. The works of the former are more firm

firm and determined, and, upon the whole, greatly ſuperior. Let any one take the trouble of examining the print, repreſenting St. Anthony carried into the air by the demons, which was firſt engraved by Martin Schoen, and afterwards copied by Iſrael, and the queſtion will be readily decided in favour of the former, without adding the anecdote, recorded by Vaſari, that Michael Angelo was ſo pleaſed with this engraving, which is truly a maſter-piece of Schoen's, that he copied it in colours. The inferiority of Iſrael van Mecheln, when compared to Martin Schoen, as an artiſt, is by no means any proof of his priority in point of time. The only advantage, which M. Heineken gains by making the father of Van Mecheln an artiſt, as well as himſelf, is a greater length of time for the execution of thoſe works, attributed to him; and upon this ſuppoſition he ſays, "I place the engravings of "the two Iſraels between the years 1450 and 1503." The ſon was certainly a more modern artiſt than Martin Schoen; and we have a print by him, which bears ſo late a date as 1502. He was contemporary with Albert Durer; and ſome have ſuppoſed, that he viſited that artiſt at Nuremberg. Sandrart attributes to Iſrael Van Mecheln, the invention of engraving, and tells us, that his firſt prints were executed about the year 1450. If this account indeed be true, it muſt make much in favour of M. Heineken's conjecture, concerning the engravings of the father; but the argument at preſent unfortunately wants ſufficient proof, to be admitted as abſolutely concluſive; and, until ſome more ſatisfactory account ſhall be produced, I cannot help declaring, that I am of a different opinion. The earlieſt dated print, which I have ſeen by Iſrael van Mecheln, is in the collection of Dr. Monro. It repreſents the Virgin and Child, with four angels. The engraving is rude, and coarſer than the works of that artiſt are in general; and the date is 1480. He engraved however, I believe, ſomething earlier than this period. In the ſame collection, is preſerved a circular print, where the Deity appears ſurrounded by an ornamental border, in which the ſymbolical repreſentations of the four Evangeliſts are depicted with St. Jerom, and three other ſaints. Upon the deſk of St. Jerom, who is ſeated and writing, is the date 1466. There are ſeveral copies of this plate, and one of them by Iſrael Van Mecheln, apparently not greatly poſterior to the original, which probably was executed by the ſame maſter as the print, dated 1461, mentioned already in the preſent chapter.

What has been ſaid will, I doubt not, ſufficiently prove, that there is the greateſt reaſon to believe, that the art of taking impreſſions from engraved plates was practiſed in Germany, before it reached Italy; eſpecially if we agree with Vaſari, who expreſsly declares, it did not appear in that country before the year 1460; when, on the other hand, we may, I think, with the greateſt juſtice, place it at leaſt ten years earlier among the Germans.

Before I conclude this chapter, I beg leave to recommend to the attention of my readers a very curious ſpecimen of Engliſh engraving, as ancient, according to all external appearance, as any of thoſe produced in the courſe of this Eſſay, the Patera and Parazonium ſheath, repreſented in the frontiſpiece, excepted. (See plate No. 4.) And it is to be obſerved, that this print is not a copy, as the others are, but an impreſſion from the original plate, which is in my poſſeſſion, and was purchaſed, in the courſe of laſt winter, in a ſale, conſiſting of coins, medals, prints, and a variety of other curioſities, at the auction rooms belonging to Mr. Hutchins. A particular deſcription of this plate, and of all the others already referred to, will be found in the ſeventh chapter of the Eſſay, to which they are annexed.

England has conſtantly been omitted in the liſt of thoſe countries, which have produced ancient engravers. Our own authors had nothing to offer upon the ſubject in the leaſt ſatisfactory. Evelyn indeed ſays, "the art of engraving, and working from plates of cop-"per, which we call *prints*, was not yet appearing or born with us, till about the year "1490." By the word *us* he evidently means the moderns collectively in contradiſtinction to the ancients, whoſe works he had, in the preceding chapters, been ſpeaking of, and not the Engliſh alone; nor indeed does it refer to them at all, as any one will be convinced, who peruſes the context, but to the æra of the firſt invention of engraving, which he himſelf ſoon afterwards clearly explains. M. Heineken however has miſ-

taken this paſſage, and, in fact, one cannot much wonder that he ſhould, where he ſays, according to Evelyn, "the art of engraving on copper was exerciſed in England about "the year 1490." But, according to our own authors, the firſt book, which appeared with copper cuts in England, was the *Birth of Mankind*, otherwiſe called the Woman's Book, dedicated to queen Catherine, and publiſhed by J. Raynalde, A. D. 1540. Yet it is by no means certain, that theſe plates were engraved in England, or the work of Engliſh artiſts. Chambers muſt have given himſelf very little trouble to examine the ſtate of the arts in England, when he ignorantly aſſerted, in his dictionary, that engraving was firſt introduced here by John Speed, being brought by him from Antwerp in the reign of James the Firſt.

Indeed no one ſeems to have ſuppoſed, that we could lay even the moſt diſtant claim to a rivalſhip (much leſs to a priority) with reſpect to the early practice of engraving, with any of the continental nations, famous for the arts. But when we conſider, how many engravers we had in England, about the time in which the diſcovery of taking impreſſions from copper-plates was made, as the many monumental engravings, remaining in our churches to this day, ſufficiently teſtify (and a little examination of theſe early ſpecimens of the art will prove how well they are adapted to the purpoſe of printing), we ſhall readily conceive, that, if they did not themſelves diſcover this mode of multiplying their works, they would at leaſt have inſtantly adopted it, as ſoon as the knowledge of ſuch an invention had reached them.

There can be little doubt of the antiquity of the engraving here produced; and that it was made for the purpoſe of printing, the letters being reverſed upon the plate ſufficiently prove. So that if it ſhould be urged, though I ſee no kind of reaſon for ſuch a ſuppoſition, that the plate itſelf was executed abroad, at the command of ſome Engliſh devotee, it muſt at leaſt be granted, that the mode of taking impreſſions from it, was underſtood in England, or the plate could not have been of any uſe to the owner of it; and that the engraving was the work of ſome Engliſh artiſt, or executed at the deſire of ſome Engliſh perſonage, no one, I conceive, will doubt, on examining the contents of the inſcriptions. They conſiſt of particular invocations to all ſaints, comprehended in ſeven compartments, the initial letters of each invocation or prayer being ornamented with the repreſentation of the perſonages to whom it is addreſſed. The firſt is to the Virgin Mary; the ſecond, to the Archangels, Angels, and Celeſtial Powers; the third, to the Patriarchs and Prophets; the fourth, to the Apoſtles Peter and Paul, &c. the fifth, to the Martyrs and Confeſſors of the Faith. This prayer is firſt addreſſed to Thomas Beckett, whoſe murder is repreſented in the midſt of the initial letter; then to Edward the Confeſſor, or Edward the Martyr; and the name of Stephen, mentioned in the laſt line, refers alſo, without doubt, to ſome other favourite Engliſh ſaint. The ſixth petition is to the Popes and Prelates of the church; and the laſt to the Virgins, and holy Women diſtinguiſhed for their piety. The whole is concluded with a general prayer, including an addreſs to all of them, and a petition to God, that their merit and example may tend to the ſalvation of the perſon, who is repreſented as offering it up to Heaven, in behalf of himſelf, and the church of which he was a member. The addreſs to the Engliſh Saints, in the fifth petition, plainly, I think, determines the country to which it belonged; and the names of more Engliſh perſonages may eaſily be traced out in the ſixth and ſeventh prayers. If the perſon at the bottom could be diſcovered, I have little doubt, but the date of this ſingular curioſity might be nearly aſcertained. The ſtyle of the drawing, and the manner in which the little figures are compoſed, being placed in the initial letters, bear an exact reſemblance to the illuminated delineations, which we meet with in manuſcripts of the fifteenth century, eſpecially towards the commencement of it; and the writing alſo has every appearance of an equal antiquity. It is evidently ſtamped upon the plate with ſmall punches, and retouched afterwards with the graver. The figures are executed entirely with the graver, in a very ſlight and unſkilful manner; which ſeems evidently to prove the inability of the artiſt, who, perhaps being uſed to the execution of large figures on monumental braſs plates, met with no little difficulty in contracting his deſign, and expreſſing it in ſo ſmall a compaſs. Yet though this print is ſo very indifferently executed,

executed, it has been conſidered as not ſufficiently rude for a firſt attempt. To this objection I anſwer: Firſt, with reſpect to the drawing and compoſition, many deſigns much ſuperior may be ſeen, delineated in manuſcripts, as early as the thirteenth and fourteenth centuries; conſequently greatly prior to this. And ſecondly, with reſpect to the mechanical part of the execution of the engraving, many ſpecimens of ancient workmanſhip with the graver may be produced, conſiderably more early, and much more ſkilfully performed.

M. Heineken obſerves, that, prior to the commencement of printing, the images and portraitures of ſaints were impreſſed on ſlips of paper, reſembling playing cards, and put into the hands of the ignorant, to amuſe them, whilſt, at the ſame time, they reminded them of their religious duties, and the benefit they might receive from the prayers of thoſe holy perſonages, agreeably to the ſuperſtitious opinions of the time. And this very print ſeems to prove, that the moſt early impreſſions from copper-plates were devoted to the ſame pious purpoſes. In this point of view, the preſent engraving may juſtly be conſidered as one of the moſt early ſpecimens of the art, which has as yet been produced. With theſe obſervations, I ſhall conclude this long, and I fear tedious chapter, leaving them entirely to the determination of my readers, how far they are to be conſidered as worthy of their attention.

## CHAPTER V.

*The peculiar Style of the German School, and an Examination of the Works of the Artiſts belonging to that School; eſpecially with reſpect to the Mechanical Part of the Execution of their Engravings, from the Year* 1461 *to* 1500.

BEFORE I enter upon the ſubject of this chapter, it will, I conceive, be very neceſſary for me to explain, as clearly as poſſible, my own ideas of *beauty* and *elegance*, and the acceptation, in which I wiſh the expreſſions *ſtiff* and *Gothic*, which occur ſo frequently in the courſe of this work, ſhould be received, as applicable to hiſtorical compoſitions in general.

Beauty, I conceive, conſiſts not only in a variety of forms, but in a variety of elegant forms. ſtreight lines convey the idea of ſolidity and ſtrength, without motion, and are therefore very improper for any figure, which in itſelf is ſuppoſed to be capable of motion. For this cauſe it is, that a figure ſtanding upright, with both the legs, and both the arms, preciſely in the ſame poſition, and the head neither inclining to the right nor to the left, will be called a ſtiff figure, without requiring the examination of the artiſt's eye.

A variety of forms, judiciouſly contraſted with each other, naturally convey the idea of motion; and though the figure be repreſented as ſtanding ſtill, the ſame idea ſtill ſubſiſts in the mind; and we conceive it could move, if it pleaſed: the reaſon is eaſily given. For, as all our ideas of external objects are acquired from the objects themſelves, it follows, that, as we ſee no animal motion without variety of form, the ſame variety of form, repreſented in a picture, ſhould produce the ſame idea of motion, or of the poſſibility of motion; ſo that, ſtrictly ſpeaking, *ſtiffneſs* is a ſomething we conceive to be improperly formed for motion. And the more or leſs this idea is prevalent in the mind, the more or leſs we conſider the object of our contemplation as cenſurable.

Hence it is we call thoſe draperies *ſtiff*, or *Gothic*, in which the folds do not fall into ſuch forms, as we naturally expect they ſhould. Every appearance of ſtudied exactneſs, in the diſpoſition of them, is a conſtraint upon the eaſy flow of motion; and the more or leſs we diſcover it, we praiſe or condemn it in the ſame proportion. The common eye is no mean judge in this particular; for the common eye cannot help obſerving the ordinary appearances of ſimple nature, and judges accordingly, without any previous bias.

Much has been ſaid with reſpect to elegance in the general form of the human figure. I have obſerved, that in the moſt eſtimable antique ſtatues, the outlines of all the parts are expreſſed by large convex and ſmall concave lines. I am not ſingular in this obſervation; from an artiſt of the firſt rank in this kingdom, whoſe friendſhip I am honoured with, I firſt received it; and repeated examination has abundantly confirmed the fact. It is evident, at leaſt to me, that exact lines of any kind, even if they be drawn in the ſer-

pentine form, cannot give the perfect expreſſion of beauty and elegance; for theſe, if traced preciſely, will have a formal appearance; and if they convey the idea of motion at all, it is the conſtrained motion of the jack-worm, rather than that of an animal, which can freely move itſelf at its own pleaſure.

Such forms therefore, as convey the cleareſt idea of thoſe flowing lines, which motion naturally gives, or ſeem diſpoſed in the fitteſt order to move, appear to me moſt elegant and graceful; whilſt, on the contrary, thoſe forms, which are apparently unfit for motion, and leaſt varied from one another, I conſider as proportionably *ſtiff* and *Gothic*.

The reaſon why we have ſo few great artiſts amongſt the number, which in all ages are purſuing the arts, is, becauſe ſo few have the eye to ſee, and the faculty to retain, the beautiful variety of forms, which nature continually produces. Thoſe, not poſſeſſed of theſe abilities, ſubſtitute in their own minds, a ſet of forms, which they themſelves approve; and which they uſe on all occaſions. The continual repetition becomes tireſome and diſguſting; for variety alone can delight the mind. Thoſe who, by painful attempts at neatneſs and laboured execution, endeavour to compenſate for the want of genius, often fail ſtill more than the manneriſt. Nature ſets the compaſſes at defiance; and no rule can be ſufficient to inſtruct that man to draw her correctly, who has not the eye to ſee her naked as ſhe is, and the idea, firſt ſtrongly impreſſed upon his own mind, of what he means to expreſs: For if he feels not the effects of beauty in himſelf, how can he poſſibly communicate them to another?

The want of natural ſimplicity, diſtinguiſhed by the appellation *Gothic*, was a ſtrong characteriſtic of the German ſchool, eſpecially at that early period, which we now are proceeding to ſpeak of.

All the ancient German maſters were exceedingly defective in drawing, eſpecially when they attempted to execute the naked parts of the human figure. Martin Schoen ſucceeded the beſt; and a ſmall upright print by him, repreſenting St. Sebaſtian tied to a tree, may be produced as a ſpecimen, by no means unfavourable. The body of the figure poſſeſſes great merit, and the head is not devoid of expreſſion; but the other extremities are by no means equally well drawn. Drawing from nature ſeems to have been no part of an artiſt's education at this time; and as they had not the admirable remains of antiquity to direct their taſte, no wonder they fell into a manner, which, however diſguſting it may appear to us, was probably conſidered as excellent by them, who had not the opportunity of examining any works ſuperior to their own.

From the old maſter, whoſe prints are marked with an F. and an S. named by Marolles Francois Stoſs, or Stoltzhirs, I am greatly inclined to believe, that Martin Schoen learned the art of engraving. It is certain, however, that he not only copied the prints of Stoltzhirs, but imitated his ſtyle of engraving alſo; which indeed he improved to a very great degree. Schoen appears to have had a conſiderable number of ſcholars, who followed his manner; but none of them ever equalled him. Among theſe may be reckoned, Bartholomew Schoen, the elder Schauflein, Francois van Bocholt, Boſche, Wenceſlaus of Olmutz in Bohemia, Adam Gamperlin, Pleydenwurff of Nuremberg, Michael Wolgemuth, Mathew Zagel, and Mair, whoſe works are mentioned under their reſpective names. To theſe may be added the following, known by their marks only; who, as they certainly worked during this period, may very properly be mentioned here: as, I. C. and S. and P. P. Theſe letters are ſeparated by a ſort of croſs. W. H. Theſe letters are ſeparated by a mark, ſomething reſembling that of Martin Schoen's. B. M. Theſe initials are ſeparated by a ſort of croſs. W. h. F. and W. with a ſort of croſs. T. W. and L. with a flouriſh, reſembling a Gothic Z. All theſe artiſts were diſciples or imitators of Martin Schoen.

I have given it as my opinion, in the former chapter, that the artiſt, to whom we owe the curious print copied in this volume, and dated 1461, (See plate I.) was the maſter, from whom Iſrael van Mecheln received his inſtructions in the art of engraving. The manner of Iſrael van Mecheln differed exceedingly from that of Martin Schoen, eſpecially in the management of the fleſh and draperies, which are executed in a neater and more

more laboured ſtyle. The ſtrokes are much finer, in general, and often aſſiſted in the finiſhing with a tender interline; by which they may be conſtantly diſtinguiſhed. All the imitators of Iſrael adopted the ſame method; particularly the engraver, who ſubſcribed his prints, Z. Wott, or Z. Woll. He executed many of his plates in a very neat, careful ſtyle; but they are ſo miſerably defective in point of drawing, and ſo totally devoid of taſte, that few collectors, I fear, will take the trouble of examining them.

We have ſeveral engravings by the ancient artiſt, mentioned above as the maſter of Iſrael van Mecheln; but one of them is too ſingular to be omitted. It repreſents the Sibyl, ſhowing to the emperor Auguſtus, the Virgin Mary, with the infant Chriſt, in the clouds. The figures are loaded with drapery; and the crown, with other parts of the habit of the emperor, is richly ornamented with jewels. In the back-ground is repreſented a town at a diſtance; which, M. Heineken informs us, is a view of the town of Culmbach, with the caſtle of Bleſſenberg: from which circumſtance he conjectures, that the artiſt was a native of that place; at leaſt, adds he, I am perſuaded, that the inventors of the art of engraving did live at Culmbach, or at Nuremberg, or at Augſbourg. He ſpeaks of this as a very ancient print, and declares, "that every part of it proves it to "have been the work of ſome goldſmith, which perfectly demonſtrates the immediate com- "mencement of the art." This print is ſeven inches and a half wide, by ten inches and a half high. The mechanical part of the execution is preciſely the ſame, as in that which is dated 1461: and the ſtyle of drawing, with every other mark of diſtinction, correſponds ſo exactly, that I am perfectly perſuaded, they were both performed by the ſame hand. So alſo are thoſe, I verily believe, marked with an E. and an E. with an S. or elſe by a diſciple, who imitated this maſter's ſtyle of engraving in a moſt admirable manner. The print mentioned by profeſſor Chriſt, dated 1465, which, he ſays, is marked with a C. and an E. joined together, is by the ſame hand. And though I have never met with a print, ſo dated, with that mark, yet I have ſeen the ſame mark upon another print, with the date 1466; and, I conceive it is an E. and S. joined together in the Gothic ſtyle. This print repreſents the Deity, with Chriſt and the Holy Spirit, ſurrounded by many angels, in a ſort of gallery; whilſt beneath an arch the Virgin appears ſeated, holding the infant Jeſus; and an angel, with other figures, accompanying her; a man and woman are alſo repreſented kneeling at her feet. Upon the arch is an inſcription in honour of the Virgin. This print is eight inches and a quarter high, by four inches and three quarters wide. I have alſo ſeen a St. Sebaſtian, marked E. S. dated 1467. The Virgin and Child with angels; alſo a ſingle figure of the Virgin; the Virgin and Child appearing to St. John; and a ſuderium ſupported by St. Peter and St. Paul; all marked with the ſame letters, and bearing the ſame date. Theſe are in the collection of Dr. Monro; and all apparently by the ſame hand, though the latter are finiſhed the moſt. But to return to Iſrael van Mecheln. Beſides Zwoll, he had ſeveral diſciples, or profeſſed imitators, who lived in this century; after which his ſtyle of engraving was nearly loſt; and the works of Albert Durer were conſidered as moſt worthy of imitation. Among them is Michael Bogner, and the artiſt who uſes the Gothic initials I. A. another, who marks his prints B. M. every way different from him, mentioned before, who uſed theſe letters divided by a ſort of croſs; he alſo who ſigned the initials B. R. the letters being divided by a mark bearing ſome ſmall reſemblance to an anchor; and another, who ſubſcribes his prints S. A. but above all, that great artiſt, Lucas Jacobs, better known by the name of Lucas van Leyden, of whoſe works we ſhall give an account hereafter. The engraver, who uſed the W. diſtinguiſhed by a ſort of croſs, worked occaſionally in the ſtyle of Martin Schoen, and of Iſrael van Mecheln; and ſo alſo did Francois van Bocholt, and ſome others.

The German engravings therefore, prior to the ſixteenth century, may be divided into two claſſes: Thoſe of Upper Germany, which reſemble the ſtyle of Martin Schoen; and thoſe of the Low Countries are imitations in, a greater or leſs degree, of the works of the old maſter, upon which Iſrael van Mecheln founded his ſtyle of engraving.

CHAP.

## CHAPTER VI.

*The general Style and Character of Deſign among the Italian Engravers, and the Extent of their Knowledge, in the Execution of the Mechanical Part of their Plates, examined, from* 1464 *to* 1500.

AS we divided the engravings of the old German ſchool into two diſtinct claſſes, we ſhall do the ſame, and with ſtill more propriety, with reſpect to thoſe of the ancient Italian ſchool. As firſt thoſe which bear the neareſt reſemblance to drawings with a pen, in which the ſtrokes, that expreſs the ſhadows, are laid from the one corner of the plate to the other; and this ſtyle of engraving was adopted by the artiſt who executed plate V. alſo by Andrea Mantegna, Pollaioli, and their followers. Secondly, The engravings in which the ſtrokes are laid to form the ſhadows, without the leaſt conſtraint; and croſſed with other ſtrokes, as often as the artiſt pleaſed, unconfined by any particular rule. In this ſtyle the Planets, dated 1461, are executed; one of which is copied plate III. together with the frontiſpiece belonging to the ſet, plate II; and are particularly deſcribed in the ſeventh chapter of this Eſſay. The ſame method was adopted by Boticelli, and apparently by Baldini; alſo by an artiſt, who uſes the intitals, L. A. F. and by another, who marks his plates with an N. Several others, as will be noticed preſently, engraved in both theſe manners, and that ſometimes upon the ſame plate.

The prints belonging to the Italian ſchool, from the very commencement of the art, are eaſily diſtinguiſhed from thoſe engraved in Germany; not only by the viſible difference which appears in the execution of the mechanical part of the workmanſhip, but alſo by the ſimplicity of ſtyle, with which the former deſigned the human figure; and this ſimplicity in ſome degree is conſtantly found in the ſlighteſt Italian compoſitions: being profeſſedly acquired by the ſtudy of the works of antiquity. But perhaps the diſtinction between the German and Italian engravings is no where more ſtrikingly evident, than in the drawing of the draperies, and the diſpoſition of the folds. In the one, it is plain and unaffected; the folds are long and flowing, and the turn of the figures has always more or leſs of that grace, which is ſo powerfully demonſtrated in the ſtatues, baſs reliefs, and other remains of the ancients: whilſt the Germans, forſaking nature, or contenting themſelves with viewing her in diſguiſe, and having no aſſiſtance to correct their taſte, degenerated into what is called manner, and drew the human figure, not as it really did, but as they conceived it ſhould appear to them.

And the manifeſt difference in the drawing and compoſition, as well as in the ſtyle of engraving, which appears in the prints, belonging to theſe ſchools, may be conſidered as an argument of ſome force, in favour of the ingenious opinion of M. Heineken, who conceives, that Finiguerra might have diſcovered the art of engraving in Italy, without being conſcious that it was practiſed at the ſame time in Germany, and conſequently could not be a new invention. For had one nation taken it from the other, it is reaſonable to ſuppoſe, that ſome reſemblance would have been eaſily traced, with reſpect to the mechanical execution of the work; and when the Germans copied the works of the Italians, we conſtantly find that it was ſo. For Boticelli engraved ſeveral plates of the Prophets, and Sibyls, ſoon after the diſcovery of engraving by Finiguerra, which were imitated ſoon after by the Germans, in a ſtyle much reſembling the originals; though the copies have all the appearance of labour, and are executed with much ſervility. The imitations are alſo in ſome circumſtances to be diſtinguiſhed from the originals, by the orthography: as for example, No. XIV. inſtead of *David*, the name is written *Davit*. Theſe Prophets and Sibyls are ſingle figures, five inches and a half high, by four inches one-eighth in width. The originals are very rudely executed, and bear every mark of priority, when compared with the plates for the Dante. They are alſo very badly printed, and, without doubt, the firſt efforts of Boticelli in the exerciſe of engraving.

The Prophets and Sibyls of Boticelli were alſo copied by an Italian artiſt, in a ſtyle ſuperior to the originals, and by no means reſembling them in the mechanical part; being

being executed very neatly, in the manner adopted by Mantegna. Theſe prints have ſeveral Italian verſes underneath them; and were apparently the works of Giov. Ant. Brixianus, or ſome other engraver, contemporary with him, and his equal in point of merit.

Boticelli is ſpoken of as a man of genius, in the hiſtory of the painters. He certainly did not draw incorrectly upon the whole; though the outlines of the figures are frequently overcharged, which gives them too great an appearance of ſhortneſs. The limbs and extremities, in particular, are heavy, and often very indifferently marked. It muſt be remembered, that I ſpeak of him now as an engraver; and theſe obſervations refer to him in that character only. His friend Baldini, who worked conjointly with him, or from his deſigns, is generally allowed to have been deficient in the art of drawing, but ſuperior to him in the management of the graver. There are a ſet of upright plates, more than ſixty of which I have ſeen, on which are depicted the Seven Planets, the Nine Muſes, the Four Ages, the Liberal Arts and Sciences, together with the Trades, and Mechanical Employments of Mankind. They are repreſented chiefly by ſingle figures, encloſed in a twiſted border, and bear every mark of great antiquity. They are little more than outlines, but very neatly engraved, and printed in ſuch a manner, as proves, that the artiſt knew much better how to engrave, than to take impreſſions from his plates. I never met with the ſet compleat. Dr. Monro has near forty; and Mr. Thane lent me twenty-one. The names of the planets, muſes, arts, trades, &c. are written at the bottom in capitals; and an alphabetical letter is put at the left-hand corner, and the number of the print at the oppoſite corner, in a line with the name. Theſe prints are ſeven inches high, by three inches three-eighths in width; and, I verily believe, they are ſome of the firſt productions of the graver in Italy, and probably the works of Baldini, aſſiſted perhaps in the deſigns by his friend Boticelli. An artiſt, who ſigned his plates with an L. and an A. joined together, with an F. ſtanding, I preſume, for *fecit*, engraved in the ſame ſtyle; ſo alſo did another artiſt, whoſe ſignature is a ſpecies of N. And both are very ancient. From theſe maſters, it is probable, Giovanna Mariae Brixienſis, the Carmelite of Breſcia, learned the art of engraving; for he did not entirely follow his brother, who imitated the manner of Mantegna; but ſometimes connected both ſtyles together. And this is the ſource from which Marc Antonio Raimondi acquired that knowledge, which has rendered him ſo juſtly famous, and ſtamped ſo high a value upon his excellent performances.

The print, plate V. is executed in that ſlight, ſimple ſtyle, which Mantegna afterwards improved. The outline is engraved very powerfully, and the ſhadows are expreſſed by ſtrokes, running from one corner to the other of the plate, which are rarely, if ever, croſſed. The ſubject of this print is certainly emblematical. It repreſents the engraver at work; and Hercules is ſtanding before him, ſupporting the univerſe upon his ſhoulders, to ſhow, that all viſible beings are the objects of the artiſt's imitation. By the figure of Hercules is teſtified that labour and ſtrength of mind, which are neceſſary to arrive at perfection. The book, the ſphere, and other emblems of learning, are to ſhew us, that the artiſt ought to be a man of ſcience; and he is repreſented as an old man, becauſe a conſiderable length of time is neceſſary for ſtudy and practice, before he can be ſuppoſed to arrive at any very high degree of excellence. The foregoing ingenious interpretation of this print, I owe to a worthy friend; as alſo ſeveral other important obſervations, which occur in the courſe of the Eſſay. By this very artiſt, we have another print, of nearly the ſame ſize, and executed in a manner exactly ſimilar. The ſubject is alſo allegorical, and repreſents Cupid binding the God of War, and claiming his laurels. Probably both might belong to a ſet of emblems. Theſe two, however, are all I have ſeen. The laſt has no inſcription, letter, or mark to diſtinguiſh it. It is, at this time, in the poſſeſſion of Mr. Thane.

There is a large print, length-ways, by an engraver, who lived at this period; but uſed no mark of any kind. It repreſents the laſt judgment. Chriſt, with a multitude of ſaints and angels, appears above, ſeated in the air; other angels, on one ſide, are conveying the ſpirits of the juſt men into Paradiſe; whilſt, on the other ſide, the devils

are thruſting the wicked into ſeparate pits of fire, where they are puniſhed according to the nature of their crimes, which are written on labels above them: as, LUSSURIA, IRA, GOLA, AVARITIA, INVIDIA. It is very rudely executed, and, without doubt, very ancient; yet ſome of the figures, and moſt of the heads, are by no means deſtitute of merit. The maps or geographical charts, mentioned in the fourth chapter of this Eſſay, as engraved by Conrad Sweynheym and Arnold Buckinck, for the edition of Ptolemy, publiſhed at Rome, 1478, are alſo very rudely engraved, according to Heineken, in this ſtyle, which he diſtinguiſhed by the appellation of *traits de zigzag*, or zigzag lines; and in this manner, ſays he, the goldſmiths uſually ornamented their work. The letters, continued he, are executed with much labour, being ſtamped upon the plate with punches, by the aſſiſtance of the hammer. The zigzag mode of workmanſhip adopted by theſe artiſts, ſeems to prove, in my judgment, that though they were natives of Germany, they learned, however, the art of engraving in Italy, where only it was practiſed in this ſtyle, and never in Germany, or indeed in any other country, that I can recollect. Pollaioli and Andrea Mantegna imitated the foregoing maſters; and a fine ſpecimen of the work of the latter is copied on the plate No. VI. ſubjoined to this Eſſay. Theſe were followed by Giovanna Ant. Brixianus; an artiſt, who ſigns his name I. F. T. and was probably a diſciple of Brixianus; together with ſeveral others, whoſe names are totally unknown and undiſtinguiſhed by any mark.

The two following prints are, without doubt, very ancient, and prior to the ſixteenth century. And becauſe of their ſingularity, I have thought it neceſſary to deſcribe them, though they have no mark, by which they can be properly diſtinguiſhed. They are executed in a mixed ſtyle, formed in part upon that of Boticelli, and in part upon that of Mantegna. The one repreſents Judith putting the head of Holophernes into the bag, which her maid holds for her. It is a large print, one foot high, by eight inches and three quarters wide. It is rudely engraved; and the drawing is very defective, eſpecially with reſpect to the extremities of the figures. The other is ſeventeen inches and a half long, by twelve in height, ſtill more rudely executed than the former, and by no means more correctly drawn. In the front, we ſee a woman ſleeping upon a bench, whilſt a ſatyr is lifting up the drapery, with which ſhe is covered. Near him is another ſatyr, apparently frighted by a young man, who is clothed and lying down, preſenting to him two flutes, which he holds in his right hand. Towards the left we ſee a large baſon, with water iſſuing from it; and fiſhes, ducks, and frogs, are depicted ſwimming in the ſtream below. Among the ruſhes is an inſcription upon a ſcroll, which is perfectly unintelligible to me.

I have a ſmall print, ſeven inches high, by nearly four inches and an half wide. It repreſents St. Sebaſtian, a ſtanding figure, bound to a column. From the manner in which it is executed, I take it to be the work of Boticelli; and if ſo, it is certainly the fineſt ſpecimen of this ſtyle of engraving, that I ever ſaw. The figure is carefully drawn, and poſſeſſes great merit. Marc Antonio improved upon this ſtyle of engraving, and by it acquired ſuch great reputation, that it was preſently adopted by nearly all the Italian engravers; whilſt that of Mantegna and his followers was totally neglected, ſoon after the commencement of the ſixteenth century.

CHAP-

## CHAPTER VII.

*A Deſcription of the Eight firſt Plates referred to in the foregoing Eſſay.*

AS the engravings which accompany this Eſſay are occaſionally referred to in more places than one, it was judged moſt eligible to put them all together, (the frontiſpiece excepted) with ſuch a deſcription as was neceſſary for their explanation, and a reference to the collections from whence they are taken,

### THE FRONTISPIECE.

On this plate is repreſented an ancient Etrurian *patera* or *ſacrificing inſtrument*, and part of a *ſheath* for a ſword or dagger; theſe are particularly deſcribed page 10 of the Eſſay; the originals are preſerved in the Britiſh Muſeum, and were brought from Italy by Sir William Hamilton.

### PLATE I.

The Virgin and Child, a very ancient German engraving; the date which appears under the tree is 1461; the four is very commonly written in this manner in the old manuſcripts, and it ſeems to have continued longer in uſe among the Germans than the other European nations. The original print from whence this engraving is taken, is in the collection of Dr. Monro, who kindly permitted me to copy it.

### PLATES II. AND III.

The original prints from which theſe two plates are engraved, belong to a ſet which conſiſts of eight; ſeven of them repreſent the ſeven planets, and the influence thoſe heavenly bodies are ſuppoſed to have upon the human conſtitution. The plate marked with the No. II. ſerved as the frontiſpiece; it is a ſort of almanack, exhibiting a calender of the ſaints days, and a calculation of the day on which Eaſter would fall, from 1465 to 1517 incluſive. Upon twelve ſmall circles in the middle of the plate, are repreſented the employments for the twelve months of the year, with the zodiacal ſign belonging to each month; and the gradual increaſe and decreaſe of the days, is expreſſed by the extent of the ſhadow upon the border, within which theſe delineations are incloſed. They are as follows:

January. An elderly gentleman ſeated at a table, ſpread with proviſions, near the fire, holding a glaſs with liquo in his hand.

February. The gardener digging his ground.

March. The employment of the two figures repreſented in this compartment is rather obſcure; probably the man is planting ſhrubs or herbs in the garden, according to the direction of the lady who is ſtanding by him.

April. Hawking and hunting the hare.

May. Running at the ring.

June. Mowing.

July. Gathering in corn and thraſhing.

Auguſt. Sickneſs; the doctor is examining the urinal.

September. Gathering grapes.

October. Making wine.

November. Ploughing.

December. Killing of Swine, and providing the good fare for Chriſtmas.

The following directions are written in Italian at the bottom of the plate: *If you will know when Easter ſhall be, find the date of the year in this engraving, the letter A. ſtanding for April, and the letter M. for March.*

PLATE III. repreſents the planet Venus, ſhe appears in the clouds riding in her chariot drawn by doves, accompanied by Cupid, who has juſt diſcharged an arrow at one of the ladies ſtanding in the balcony; at a diſtance we ſee an unfortunate lover upon his knees, invoking the aſſiſtance of the deity; the reſt of the figures appear to be immediately under the direction of her powerful influence. On the wheelsof her chariot are repreſented the Bull and the Balance, with theſe inſcriptions: TORO and BILANCE, the ſigns of the zodiac over which this planet was ſuppoſed to preſide.

At the bottom of this and ſix other plates, are inſcriptions importing the properties of the planets repreſented upon them. I ſhall give the following entirely as a ſpecimen for the whole; one line of it only being copied upon the plate No. III.

VENERE. E SEGNO. FEMININO. POSTA. NEL. TERZO. CIELO. FREDDA. E VMIDA. TENPERATA. LA QVALE. AQVESTE. PROPRIETA. EAMA BELLI. VESTIMENTI. ORNATI. DORO. E DARGENTO. E CHANZONE. E GAVDII. E GVOCHI. ET. E LACIVA. ET HA DOLCE PARLARE. EBELLA NELLIOCHI. E NELLA. FRONTE. E DI. CORPO. LEGGIERI. PIENA. DI CARNE. E DI. MEZZANA. STATVRA. DATA. A. TVTTI. OPERE. CIRCA. ALLA. BELIZZA. ET. E SOTTO POSTO. ALLEI. LOTTONE E. IL. SVO. GIORNO. EVENERDI. E LA. PRIMA. HORA. 8. 15. ET 22. E. LA. NOTTE. SVA. E MARTE. DI. E IL. SVO. AMICO. E GIOVE. EL NIMICO. MERCVRIO. ET. HA. DVE HABITATIONNI. EL. TORO. DI. GIORNO. E LIBRA. DI. NOTTE. E PERCONSIGLIERE. EL. SOLE. E LAVITE. SVA. EX ALTATIONE. EIL PESCE. ELA MORTE EDVMILIAZIONE. E VIRGO. E. VA. IN IOMESI. IZSENGI. INCOMIN CANDO. DA. LIBERA. E IN 25. GIORNO. VA VNO. SENGNO. E IN. VN GIORNO. VA VNO GRADO. E IZ. MINVTI. E. IN VNA ORA. 30 MINVTI.

I thought two ſpecimens ſufficient to be engraved, in order to ſhow the ſtyle in which theſe curious plates were executed. However, I doubt not but that a ſhort deſcription of the reſt, will be alſo very acceptable to many of my readers.

GIOVA, *Jupiter*. He is ſeated in his chariot in the clouds, with a crown upon his head, and a dart in his left hand; before him is repreſented Ganymede kneeling, with a ſmall vaſe in one hand, and a cup in the other. The chariot is drawn by two eagles, and on the wheels are the two ſigns Sagittarus and the Fiſhes, with the words SAGITARIO and PISCE. The diſtance is a mountainous country, with figures on horſeback and on foot, hunting and hawking; in the foreground towards the right we ſee an emperor upon his throne with figures doing him homage; and to the left, three figures repreſenting (as it is ſuppoſed) Boccace, Dante, and Petrarch ſeated in an alcove, &c. with the inſcription underneath, beginning thus:

GIOVE. EPIANETA. MASCVLINO. POSTO. NEL SESTO. CIELO. CALDO. E HVMIDO. TEMPERATO. DI NATURA. DARIA. DOLCE. SANGVIGNO. SPERANTE. &c.

SOLE, *the Sun*. He is repreſented ſplendidly armed, with a crown upon his head, and ſeated in his chariot, drawn by four horſes; upon the chariot wheel is the zodiacal ſign of the Lion, inſcribed beneath LEO. In the back-ground we ſee a caſtle upon an hill, and ſome figures ſhooting at a mark with croſs-bows; near them are two men praying to a crucifix; others are diverting themſelves with mock fights, and a laughable figure of a dwarf is ſtanding by them with a ſword under his arm; others again are throwing ſtones and wreſtling, whilſt in the front an emperor is ſeated, and three tumblers are depicted before him, exhibiting their feats of activity. The inſcription begins in this manner:

SOLE. E. PIANETA. MASCVLINO. POSTO. NEL QVARTO. CIELO. CALDO. E. SECHO. INFOCATO. CHOLERICO. DI. COLORE. DORO. &c.

MARTE, *Mars*. He is ſeated in his chariot, drawn by two horſes, and repreſented compleatly armed, with wings upon his head, and a ſword in his right hand; upon the wheels of the chariot are expreſſed the Ram and the Scorpion, two ſigns of the zodiac, and under them is written ARIETE and SCARPIONE. At a ſmall diſtance is a caſtle, with figures fighting before it, and a man is repreſented ringing the alarm bell; in the fore-ground, a foraging party of ſoldiers are ſeen falling upon a company of herdſmen, and ſeizing their cattle, the inſcription begins in the following manner:

MARTE. ESENGNO. MASCULINI. POSTO. NEL QUARTO. CEILO, MOLTO. CALDO. FOCOSO. ET HA QUESTE. PROPRIETE. DAMARE. MILIZIA. BATTAGLE. ET UCCISIONI. MALIGNO. DISCORDINATO, &c.

SATVRNO, *Saturn*. He is ſeated in his chariot, drawn by two dragons, in his right-hand he holds a ſcythe, and upon the wheels of the chariot are two ſigns, the Goat and the Water-Bearer, inſcribed CAPRICORNO and AQUARIO; the diſtant country is bounded with mountains, and with caſtles, and a figure is repreſented hanging upon a gallows holding a croſs in his hands; near to the ſpectator is ſeen a man ploughing with two oxen, in a large ſpace, overflowed with water, and other men are thraſhing corn in the open field. Towards the left appears an hermitage ſurmounted with a croſs, and the hermit is ſeated at the door, near which is a man cutting wood, and two other labourers with their tools; in the fore-ground, to the right, is a priſon, and before it a man ſeated with his legs and arms in the ſtocks, and two groteſque figures are ſtanding in the front; towards the left are men killing hogs, one of which is hanged upon a tree. The inſcription at bottom begins as follow:

SATVRNO. E PIANETA. MASCVLINO. POSTO, NEL SETIMO. CIELO. FRIDDO. E SECHO. MA. ACCIDEITAL MENTE. HVMIDO. DI NATVRA. DI TERRA, &c.

MERCVRIO, *Mercury*. He is repreſented in his chariot, holding his caduceus and drawn by two birds like hawks; on the wheels of his chariot are two zodiacal ſigns, the Virgin and the Twins, inſcribed VIRGO and GEMINI; we are here preſented with the inſide of a city; in the back-ground is a view of a ſtreet, and in the front, towards the right, a large building, which the workmen are decorating with ornaments; below appears the potter with a variety of ſmall veſſels, and in the front the ſculptor carving a head in ſtone; above him are two philoſophers holding a celeſtial ſphere, and near them a table covered with viands; in the buildings towards the left, we ſee a muſician playing upon an organ; it is ſingular enough that the bellows, by means of which the inſtrument is ſupplied with wind, reſembles the common bellows which we have in our houſes at this day; in a compartment below, are two figures at a table writing, and a third is regulating a clock. The perſpective, in which ſcience the artiſt had here an opportunity of ſhewing his abilities, is moſt dreadfully defective. The inſcription at the bottom begins in this manner:

MERCURIO. E PIANETA. MASEVLINO. POSTO NEL SECONDO. CIELO. ET SECHO. MA PERCHE. LA SUA. SICCITA. E MOLTO PASSIVA LVI. E FREDO. &c.

LVNA, the *Moon*. She is ſeated in her chariot, drawn by two females, holding a bow in her left-hand, and a dart in her right; upon the wheel of the chariot is the zodiacal ſign of the Crab, with the Latin name CANCER, written underneath it. The diſtance repreſents a mountainous country, with a caſtle and a town, very rudely executed. Nearer to the eye is a fowler ſetting his nets, figures fiſhing in a boat, and a man ſhooting at a flock of birds with a bow and arrow; near him, ſome people are ſeated at a table playing at dice; in the fore-ground, towards the left, is a water-mill, part of the wheel of which appears, and a bridge over the river upon which we ſee a man on horſe-

back, and an aſs fallen down under his load; beneath the bridge are naked figures in the water fiſhing with a net. The inſcription at the bottom of the plate begins as follows:

LA LVNA. E PIANETA. FEMININO. POSTO. NEL PRIMO. CIELO. FREDA. E. VMIDA. FLEMATICHA. MEZANA TRA EL MONDO. SVPERIORE ET LO. INFERIORE. AMA. LA GEOMETRIA, &c.

Theſe curious and valuable ſpecimens of ancient engravings are in the collection of Dr. Monro, with whoſe permiſſion I copied the two above deſcribed.

## PLATE IV.

This ſingular curioſity is already ſpoken of in the fourth chapter of this Eſſay; there is the greateſt reaſon to believe that it was engraved in England, and the plate itſelf bears every mark of great antiquity. It had a hole at the top quite through it, by which it appears to have been faſtened with a nail to the wall, perhaps of ſome religious place, and to this circumſtance, it is not improbable, we owe its preſervation. The ſcratches and other defacements which it has ſuſtained from the hand of time, could not be removed without danger of deſtroying the originality of the engraved work, and for that reaſon, it was conceived to be much better to let them remain as they are, than run any hazard that was not abſolutely neceſſary. This plate is in my own poſſeſſion.

The prayers contained upon the plate are, as my readers will readily ſee, in Latin; but as this work may fall into the hands of ſome perſons unacquainted with the old manuſcript form of letters, which are here cloſely imitated, I have tranſcribed them (ſome few words excepted, which are by no means intelligible to me.)

### ORATIO DE OMNIBUS SANCTIS.

Gaude mater ſalvatoris
Felix fide flos decoris
Mundique ſolatium
Nunc letare celi choris
Ju hoc feſto et langoris
Noſtri ſis remedium.

Gaude Michael in hac die
Gabriel Raphaelque Meſſie
Augelorum ordines
Nos precamur nobis pie
Sitis cauſa melodie
Supra celi cardines

Gaude ventre conſervatus
O Baptiſta mire natus
Sacer degens ſeculo
Patriarchis ſociatus
Et prophetis viæ flatus
Fac finire jubilo

Gaude Petre cum ſodali
Paulo Chriſto ſpeciali
Luceus orbis climata
Et caterva generali
Veſtri ſita loco tali
Nos cum iis adjuva.

Gaude Thoma ſpes auglorum
Et Georgi tutor horum
Cum Edwardo nobili
Tu *Laurenti* rege lorum
Ut *tuamur poli* chorum
Cum favore Stephani.

Gaude preſul O martine
Nicholae hugo lini
Poſſe nobis gratiam
Erkenwalde que Birine
Jam cum tuis auguſtine
Da ſupremo gloriam.

Gaude virgo Katerina
Margaretta Magdalena
Cum Brigida
Auna fides & Chriſtina
Nos ſervando divina
Geus celorum jubila
Amen letamini in Domino &c.
Et Gloria omnes.

Concede

Concede quibus omnipotens Deus ut interceſſio ſanctæ Dei genetricis Mariæ ſanctarum que omnium celeſtium virtutum & beatorum patriarcham prophetarum apoſtolorum evangeliſtarum martyrorum confeſſorum atque virginum & omnium electorum tuorum nos ubique letificet ut dum eorum merita recolemus prœmia ſeutiamus
per eundem Chriſtum dominum noſtrum amen.

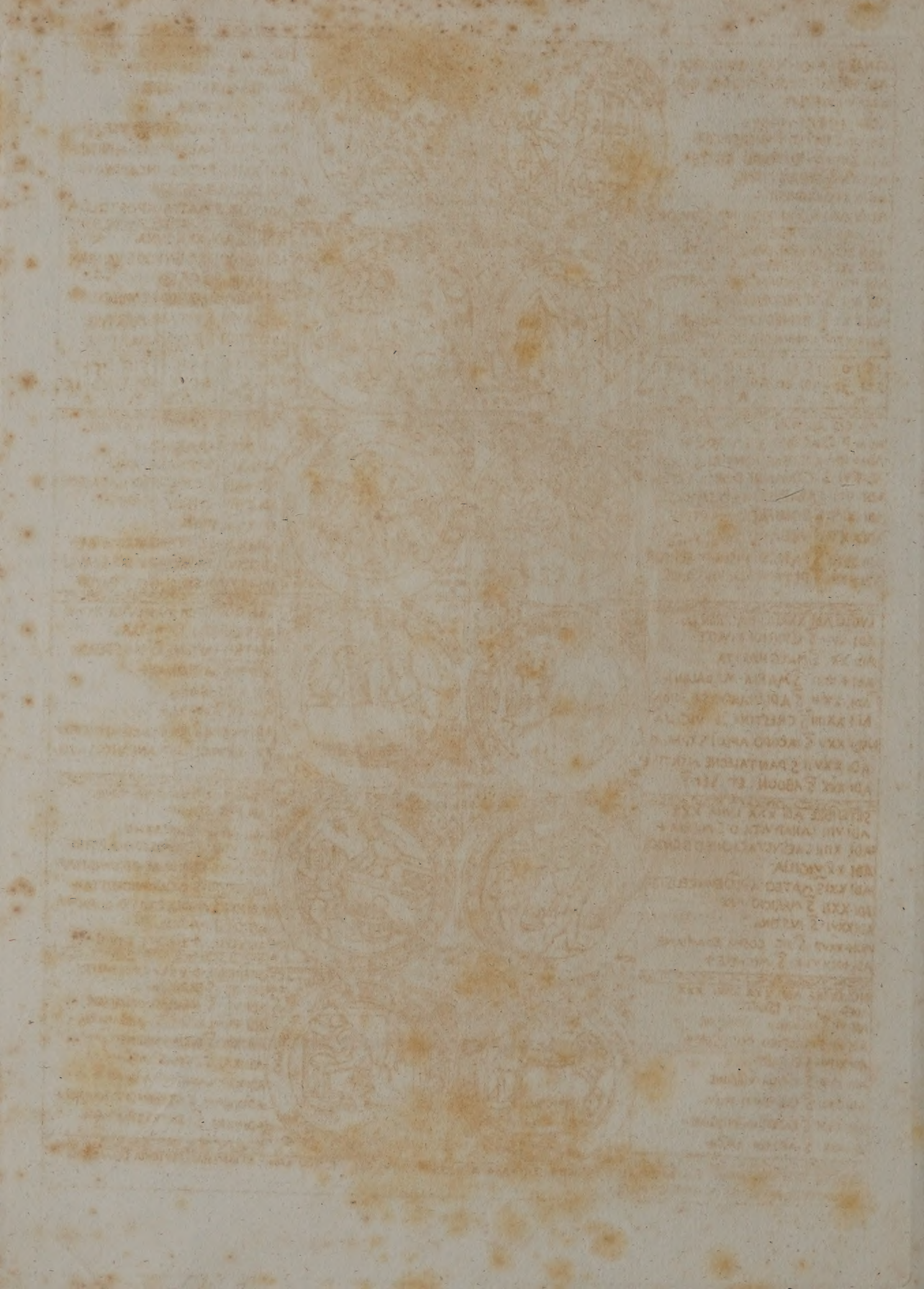
The words printed in Italics, are ſuch as are very difficult to decypher; and I am by no means certain, that the true meaning is given to them. In the ſeventh prayer, there are two words which I cannot explain.

## PLATE V.

An emblematical ſubject in which an engraver is repreſented at work. This print is faithfully copied from a very ancient engraving of the ſame ſize, in the collection of Dr. Monro. The letter F. which appears upon the ſtone near the hand of the artiſt, gives ſome plauſibility for ſuppoſing the plate to have been the work of Finiguerra. See a more particular account of it in the fourth chapter of this Eſſay.

## PLATE VI.

The Virgin and Child, from a print of the ſame ſize, engraved by Andrea Mantegna. The original is in my own poſſeſſion.



GENARO + A + DI + XXXI + LVNA XXX +
ADI PRIMO LA CIRCVCISIONE DX P +
ADI + V + VIGILIA
ADI + LI TRE MAGI +
ADI + X + S PAVLO P + HEREMITA
A DI XVII + S + ANTONIO ABATE
ADI XX + S + SEBASTIANO
ADI XXI + S + AGNESA
ADI XXV + LA CONVERTION D S PAVLO +

FEBRAIO D XXVIII LVNA XXVIIII
ADI DVA S MARIA DELE CANDELE +
ADI III S BLASIO MARTIRE
ADI V S AGHATA
ADI X S SCOLASTICA VERGINE
ADI XIIII S VALENTINO MARTIRE
ADI XXII S PIETRO INCADREGHA
ADI XXIII LA VIGILIA
ADI XXIIII S MATIA APOSTOLO +

MARZO ADI XXXI LVNA TRENTA
ADI VII S PERPETVA E FELICITAS
ADI VIIII S QVADRAGINTA MARTIRE
ADI DXII S GREGORIO PAPA
ADI XXI S BENEDETTO ABATE
ADI + XXV LANVNCIACIO D S MARIA

APRILE ADI XXX LVNA XXVIII
ADI ADI XIII S TIBVRCIO E VALERIAN
ADI + XXIII S SORSO
ADI + XXV S MARCO ET VANGELISTA
ADI XXVIII S VITALE MARTIRE
ADI XXVIIII S PIETRO MARTIRE

| 1510 | 1511 | 1512 | 1513 |
|---|---|---|---|
| ADI 31 M | ADI 20 A | ADI 11 A | AD 27 M |

| 1514 | 1515 | 1516 | 1517 |
|---|---|---|---|
| ADI 16 ADI A | ADI 8 A | ADI 23 M | ADI 12 A |

MAGO ADI XXX LVNA XXX
ADH + P S IACOPO E FILIPPO +
ADI + III LA TVENCIONE DI S CROX
ADH + VI S COVANNI PORTA LATINA
ADI VIII LA PARICION E D S MICAEL
ADI XIIII S BONIFACIO MARTIRE
ADI XXV S VRBANO MARTIRE
ADI OETO S EA NOBI PISHOPE E COFOR
ADI XXXI S PETRONILLA VIRGINIS

GVGNO DI XXX LVNA XXVIIII
ADI DVA S ERASMO
ADH + XI S BARNABE APLI
ADI * XIII S ANTONIO DA PADVA
ADI XVIIII S TORV GERVASII
ADI XXIII VIGILIA
ADI XXIIII S GOVANI BATISTA +
ADI XXVI S TORV IOHANIS E PAVLI
ADI + XXVIIII S PIERO ET S PAVLO

LVGLO ADI XXXI LVNA TRENTA
ADI XV S QVIRICI E IVLITE
ADI XX S MALGHARITA
ADI + XXII S MARIA MADALENA
ADI XXIII S APLINARO ES B CIDA
ADI XXIIII S CRESTINA E VIGILIA
ADI XXV S IACOPO APLO I S XP FANO
ADI XXVII S PANTALEONE MARTIRE
ADI XXX S ABDON ET SENE

AGHOSTO DI XXXI LVNA XXVIIII
ADI P S PIERO T VINCVLA
ADI TRE LAIVENEIO DI S STEFANO
ADI X S LAVRENCIO +
ADI XI S CLARA
A VI XV S MARIA +
ADI + XIIII S BARTOLOMEO APLO
ADE XXVIIII S GOVANI DICOLATO

SETENBRE ADI XXX LVNA XXX
ADI VIII LA NATIVITA D S MARIA +
ADI XIIII LA ESVLTACIONE D S CROCE
ADI XX VIGILIA
ADI XXI S MATEO APLO EVANGELISTA
ADI XXII S MARICIO MRE
ADI XXVI S IVSTINA
ADH + XXVII S COSMA E DAMIANE
ADI + XXVIII S MICHELE +

OTOBRE ADI * XXI LVNA XXVIII
ADI P S REMIGIO
ADI IIII S FRANCESHO
ADI VIIII S DIONISIO MARTIRE
ADI XVI S GHALLO ABATE VANGELIST
ADI * XVIII S LVCA VANGELISTA +
ADI XXI S VRSOLA COLASVA COPAGNIA
ADI XXVII VIGILIA
ADI XXVIII S SIMON E S IVDA +

NOVENBRE ADI XXX LVNA XXX
ADI + I TVTI ISANTI
ADI VI S LEGARDO COFESOR
ADI XI S MARTINO COFESOR +
ADI XIIII S ELISABETA
ADI XXII S CICILIA VIRGINE
ADI XXVI S CLEMENTI PAPA
ADI XXV S CATERINA VIRGINE +
ADI XXX S ANDREA APLO +

DICENEBRE D XXXI LVNA * XXVIIII
ADI IIII S BARBERA
ADI VI S NICOLAO CONFESOR
ADI VIII LA CORTIOE DISA MARIA +
ADI XIII S LVCIA VERGINE
ADI XXI S TOMAS APL +
ADI XXV LA NATIVITA D XP +
ADI XXIIII S STEFANO P MARTIR +
ADI XXXI S SILVESTRO PAPA

SETV VO TROVARE QVANDO ELA PASQVA ELTE CONVIENE TROVARE EL MILESIMO CHE CORE QVELO ANNO E TROVERAI EINTENDI CELA LETERA
E SEINTENDE APRILE ELE M SINTENDE MARSO

VENERE ESEGNO FEMININO POSTA NEL TERSO CIELO FREDDA E VMIDA TENPERATA LAQVALE AQVEZTE PROP

Oro de ōibus sanctis :·

Aude mater
salvatoris
felix fide
flos decor
is mundi
q̄ solacium
Nunc letare
cel̄i chorus
In hoc festo ꝫ langoris
Nostri tris remedium

Aude
pelle crim
sodali
Paulo
expo specialī mi
lucens
orbis cli
mata Et calor
na generalis vestiri
sita loco talis Nos
cum eis adjuva

Aude
michael
f̄ssae dei
Sabriel
Raphael q̄
nuncie
Angelor ordi
nes nos precamur no
stris pie sibi caula me
lodie Supra celi cardi
nes

Aude
thoma
pres anglor
Et georgi
tutor horum
Cum eodē
dō nobili
tu lauream regie lorum
ut huam pol chorum
Cum fauore stephani

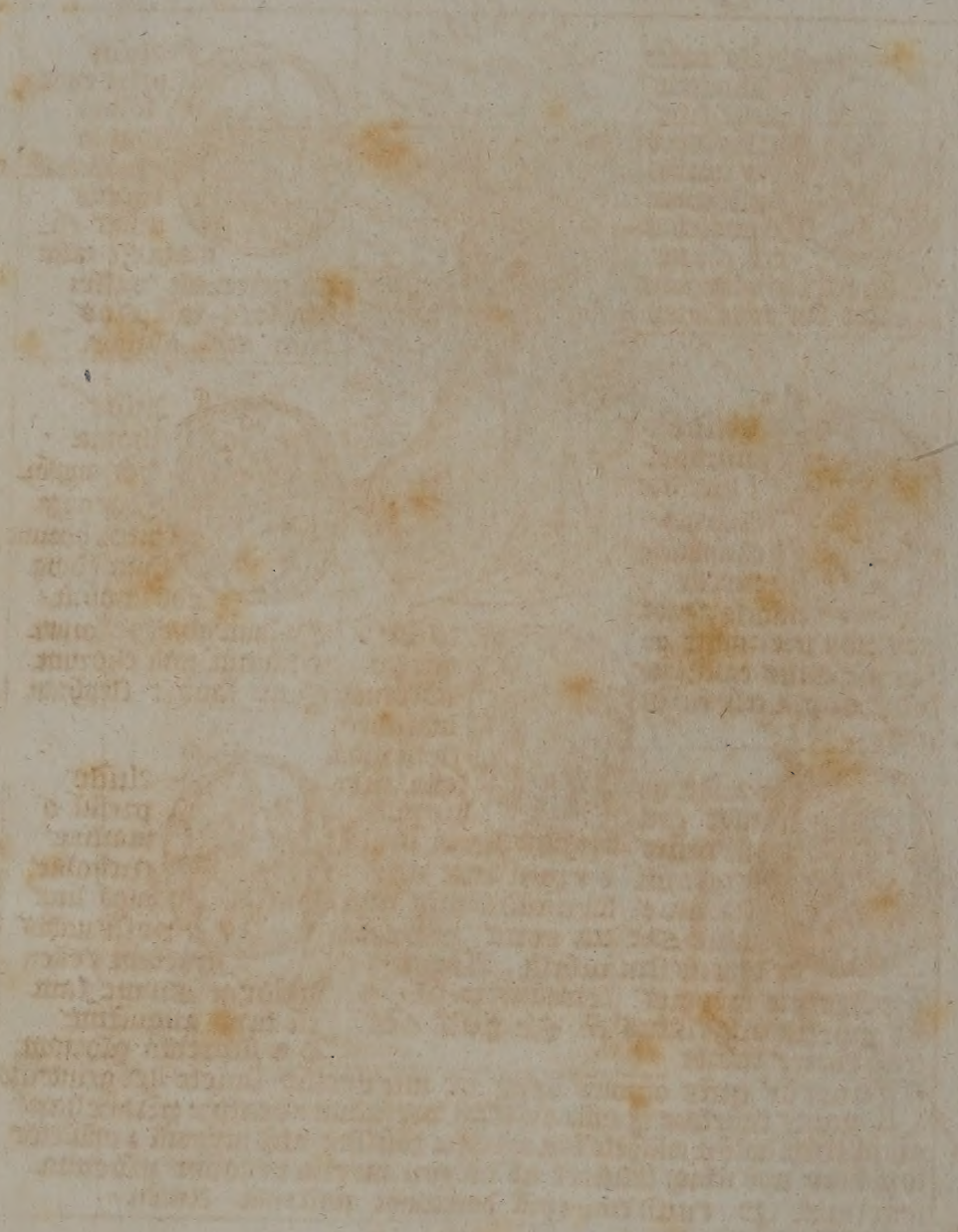
Aude
mrgo
katrina
margare
ta magda
lena cum
lucia
virgīa Anna vides
ꝫ expultrix nos
seruando vite dul
na gens celorum
subsita . Amen
letamur in dño ꝫ
fe Et gl̄ia oēs

Aude ve
nite con
fessatus
Sanc
ta mee
nobis sac
er degens seu
la p̄ncipis locianus
Et pijetis vite flatus
fac hinc valido

Aude
petrus o
martine
Nicholae
hugo hinc
polle nobis
graciam celi
Valde q̄ Sume Jam
cū hijs augustine
Da supremā gloriam

Quocūq̄ quis oppores deus ut mitt celsio sancte dei genitrix
marie sanctaq̄ q̄ oīe celestiū virtutum ꝫ beator̄ patriarch
prophetar̄ apl̄or̄ euāgelistar̄ mārtir cōfessor̄ atq̄ virginū ꝫ oīm elec
tor̄ hinc nos ubiq̄ letificet ut du eor̄ meritis precibus q̄ clemēter
sentiam̄. p eundē xp̄m dominum nostrum. Amen.

De Syon.



VII

A

# DICTIONARY

OF

# ENGRAVERS.

## H. VANDER AA.

Flouriſhed, 1701.

HE was nearly related to Peter Vander Aa, the great publiſher of Leyden. I find no account of his life; and, as an artiſt, he merits little notice. His works were chiefly for books; and as they are very indifferent, he ſeldom ſubjoined his name; but in the multifarious collections of Peter Vander Aa, by whom he ſeems to have been greatly employed, ſome few prints occur, to which it is affixed.

The ſtyle in which they are engraved is coarſe and heavy, all executed with the graver; and the ſtrokes are croſſed ſtiffly one over the other, in a ſquare manner, without any harmony; the drawing and effect in theſe prints are ſtill more deficient:—I ſhall only mention the following.

The title for the book of Adrian Pars, named *Index Batavicus*, printed at Leyden in 1701, 4to.

The portrait of Otho Archiep. et Vice-Comes Medicolan H. V. der Aa del. et ſculpſit, in the collection entitled *Principium et illuſtrium Virorum Imaginis, Lugd: Batav.* folio. In this book is alſo a ſtatue of Eraſmus, drawn by this artiſt, and engraved by Stoopendael.

## ANTONIO ABACCO.

Flouriſhed, 1558.

This artiſt is alſo ſometimes called La Bacco.—He was the diſciple of Antonio da ſan Gallo, and followed the profeſſion of an architect at Rome, where he publiſhed a great work, ornamented with fine prints, engraved by himſelf, in the year 1558, entitled *Libro d'Antonio Abacco, apartenente a l'architettura, nal quale ſi figurano alcuone nobili Antichita de Roma*, folio.

He alſo engraved the plans for the church of St. Peter at Rome, from he deſigns of Antonio da ſan Gallo, his maſter.

## H. ABBE.

Flouriſhed, 1670.

This artiſt was of Antwerp, at which place, according to M. Chriſt, ſome prints engraved by him were publiſhed, A. D. 1670. M. Heineken mentions him as a deſigner only; and, beſides a portrait drawn by him, takes notice of ſeveral deſigns made by him for Ovid's Metamorphoſis, publiſhed by Banièr.

## J. ABERRY.

Flouriſhed, 1753.

Known only, I believe, by an etching of Sir Watkin Williams Wynne, from T. Hudſon, half length. This artiſt, who probably worked only for his own amuſement, has adopted the ſtile of Worlidge; and his performance is by no means devoid of merit, eſpecially, if it be conſidered as a firſt attempt in the art.—He has put his name to it, and it is dated 1753.

## GIUSEPPE ABBIATI.

Flouriſhed, 1700.

A deſigner, who, according to M. Heineken, lived at Milan, in the begining of this century. He engraved ſome few things; amongſt the reſt, an emblematical ſubject, from a deſign of his own, with his name: alſo ſeveral ſmall battles.

## P. M. ABBIATIS.

Flouriſhed

An artiſt of no kind of note, who ſeems only to be known by a portrait, engraved by him, of Jerom Cornaro, procurator of St. Mark, without date, or the name of the painter.

## LEONARD ABENTS.

Flouriſhed

According to M. Chriſt, this artiſt was a native of Paſſau. He engraved

engraved for the topography of Braun the plan of the town of Paſſau, to which he put his monogram, which may be found in the table, at the end of this volume.

## CÆSAR ANTONIUS ACCIUS.

Flouriſhed, 1609.

According to M. Heinekin (who is the only author I have met with, that mentions this artiſt as an engraver) there is a landſcape length-ways, in which are three figures, one of which holds a drum,—mark'd at the left upon a tablet, Cæſar Ant. Accius fecit et im. A. D. 1609.

## ARNOLD VAN ACHEN.

Flouriſhed, 1700.

Lived in the beginning of this century, and was brother to a famous drapery painter of the ſame name, who reſided at London, and was called the Taylor Van Achen, from the facility with which he clothed his figures. Arnold etched ſome frontiſpieces to plays, and other ſmall works for the bookſellers.

## ADAM of FRANCKFORT, ſee ELSHEIMER.

## ADAM of MANTUA, ſee GHISSI.

## P. ADAM.

Flouriſhed,

An artiſt of little merit, and of whom we have no account. His works are only a few landſcapes, etched in a ſtiff, taſteleſs ſtile. The mechanical part is poorly executed, and his foregrounds are fatigued with little dots, without any mark of the maſter.—I have ſeen ſix of theſe landſcapes, in one of which is repreſented a figure ſeated on a bank, engraved in the ſtile of Melan, without any croſs hatching upon the firſt ſtroke. They are marked with his name at length, the P and the A joined together in a cypher.

## CHARLES ADAMS.

Flouriſhed,

M. Heineken, who mentions this engraver, tells us, that he engraved a portrait of *Charles Stuart, King of England*, on horſeback.—But he has neglected to inform us, whether it is the portrait of Charles the Firſt or Second.—The Hon. Mr. Walpole and Mr. Grainger are both ſilent with reſpect to this print; and I have not been able to meet with it in any collection, for which reaſon, was I not well aſſured of the accuracy of my author, I ſhould be led to ſuſpect ſome miſtake in the name. But I have often met with ſingle prints of little note, bearing the names of obſcure artiſts, which have repeatedly eſcaped the eye of the moſt accurate

writers. This man was probably a foreigner, and his works of no value, as this ſeems to be the only print remaining of them.

## ROBERT ADAMS.

Flouriſhed, 1589.

An Engliſh artiſt. He was ſurveyor of the buildings to Queen Elizabeth, and died in London. Beſides ſome large plans, he engraved the repreſentations of the ſeveral actions between the Engliſh fleet and the Spaniſh armada, on the Britiſh coaſts, which plates were publiſhed by Auguſtus Ryther, A. D. 1589.

## PHILIP ADLER, Patricius.

Flouriſhed, 1518.

This extraordinary artiſt was doubtleſs a German, though we have no account of his life; nor is it eaſy to diſcover, from whom he learned the art of engraving, or rather etching; for he made but little uſe of the graver in his works.—At a time when etching was hardly diſcovered, and, even in the hands of the greateſt artiſts of the day, carried to no perfection, we find this ingenious man taking up the point, and producing ſuch plates, as not only far excelled all that went before him in that way, but laid the foundation of a fine ſtyle, which his imitators have, even to the preſent time, ſcarcely improved. His point is firm and determined, and the ſhadows broad and powerful. It is true, his drawing is by no means correct, or his faces fine; and his draperies are in the German guſto, without much freedom. But notwithſtanding all theſe blemiſhes (for which great allowance muſt be made, when we conſider, that he only followed the prevailing taſte of his country) his prints will always be eſtimable to the curious; not only as greatly meritorious in themſelves, but becauſe to them we doubtleſs owe the Hopfers, who followed his ſtyle, and after them, that truly excellent artiſt Hollar himſelf.

If it can be ſaid, that this maſter borrowed his ſtyle from another, I ſhould ſuſpect his making great uſe of thoſe prints, which we find marked with a W, having an O on the top of it, and which are generally aſcribed to Michael Wolgemuth, the maſter of Albert Durer; a remarkably fine print of this artiſt in the collection of Dr. Monro, on which this obſervation is founded, will be conſidered in the next volume: where ſee Wolgemuth.

Florent le Comte mentions a print by Adler, whom he calls Adler Paticina, of St. Chriſtopher carrying the infant Jeſus, dated 1518. But the beſt print I have ſeen of his, is of a midling ſize, nearly ſquare; where, beneath an arch richly decorated with foliage, are ſeveral figures of both ſexes. In the middle of them appears the Virgin Mary crowned, and near her is a female ſaint, holding the infant Chriſt, who is diſtinguiſhed by the glory round his head. On a tablet in the middle of the arch is written OCH OPVS FECIT. PHILIPUS ADLER PATRICIUS MDXVIII.

MDXVIII. The mark, which Florent le Comte and others atribute to this maſter, may be ſeen in the table at the end of this volume.

## A D M I R A L, ſee Ladmiral.

## J. A. CEPH. ADORF.

Flouriſhed,

Who calls himſelf a ſtudent in philoſophy, ſays M. Heineken, engraved for his amuſement the portrait of *Andre Ehrig Med. Cultor.* A. 59, in 8vo.

## —— A E L S.

Flouriſhed,

Seems only to be known by a print marked with his name, where Joſeph appears in a landſcape, leading the infant Chriſt by the hand.

## NICHOLAS VAN AELST.

Flouriſhed, 1550 to 1600.

A native of Bruſſels, but eſtabliſhed at Rome, where he lived from 1550 to 1600, and carried on a very conſiderable commerce in prints, It was very common with him to omit the name, both of the engraver and the painter, to ſuch plates as were engraved for his collection, and inſert his own with the word *Formis*, to denote his being the publiſher. And indeed, ſo indifferent, in general, were the works he publiſhed, that this omiſſion leaves us little to regret. However, as M. Heineken informs us, there are ſome plates with the word *fecit*, and others with the word *ſculpſit*, added to his name, which proves, that he ſometimes took up the graver. Hence it ſeems very reaſonable to ſuppoſe, that he might retouch his plates as occaſion required, though the manner, in which they were repaired, will certainly be no credit to him.—My author mentions a ſet of birds on twelve plates, as engraved by him.

M. Chriſt and others atribute to Nicholas Van Aelſt ſuch prints, as are marked with the letters N. V. A. But this, at beſt, is a very doubtful matter.

## P. VAN AELST, ſee Coeck.

## P. AENEAS.

Flouriſhed,

A printſeller and engraver in Mezzotinto, and, as it ſeems, chiefly of portraits; amongſt others, according to M. Heinekin, is that of Nicholas Blankard, profeſs. a Fran. aged 68 years, in folio. P. Aenea' fecit et excud.

## A F F N E R, ſee Haffner.

## COUNT D'AFFRY.

Flouriſhed,

Lieutenant general to the king of France, and ambaſſador in Holland, according to M. Heineken, etched for his amuſement a landſcape, the fore-ground of which he has embelliſhed with a rotundo, and the diſtance with a ſteeple.

## RALPH AGGAS.

Flouriſhed, 1578 to 1589.

He was, according to the Hon. Mr. Walpole, a ſurveyor, and related to Edward Aggas the printer. He publiſhed the plan of Oxford and Cambridge, in the year 1578. And alſo a map of Dunwich, 1589. He engraved alſo on wooden blocks, the large plan and view of London, afterwards engraved on copper by Geo. Vertue.

## FREDERIC AGNELLI.

Flouriſhed, 1600.

An engraver who lived at Milan, in the beginning of the ſeventeenth century. His chief employment ſeems to have been portraits, though he ſometimes engraved architecture and emblematical ſubjects.

Amongſt his portraits is that of Simplicien, biſhop of Milan. The dome of Milan was engraved by him on ſeveral large plates, to which he has put his name and *Carolus Butius Architect. Ædific.*

## AGOSTINO DE SAN AGOSTINO.

Flouriſhed,

An Italian engraver, of whom we have no account. Amongſt other prints of this artiſt is the Zingara of Corregio; that is, the Virgin Mary, habited in the Bohemian manner, ſeated in the midſt of a landſcape, with the infant Jeſus; alſo, St. John ſeated writing, from a picture of Corregio in the church of St. John at Palma.

## CHRISTOPHER LUDWIG AGRICOLA.

Born 1667. Died 1719.

A landſcape and portrait painter; was born, according to M. Heineken, at Ratiſbon; and, after having travelled into ſeveral countries, died in his own, aged 52. He amuſed himſelf but little with the graver, as the only print my author notices of his is a landſcape, in which is repreſented the fable of Diana and Acteon, marked Agricola fec.

## GIOVANNA AGUCCHIA.

Flouriſhed,

He was an ancient engraver of Milan, and lived, ſays M. Heineken, in the ſixteenth century. According to the Abecedario and M. Chriſt, his mark was G. A. Initials of Giovanna Agucchia. The large deſign for the dome or cathedral of Milan has his name at length.

To a portal of a large building he has placed the initials, as above only.

## JOHN VAN AKEN.

Flouriſhed,

This artiſt has been miſtaken for John Van Achen or Aken, who was a painter, born at Cologne, 1556, but never engraved. John Van Aken, of whom we now ſpeak, has left no memorial behind him of the time or place of his birth. By the ſtyle of his etchings I ſhould conclude, that he lived in the ſixteenth century. All the works I have ſeen of his, are a few ſmall landſcapes, length-ways. The ſet conſiſts of ſix; of which ſome are from his own deſigns; and the others from the deſigns of an artiſt, whoſe mark is a ſort of monogram, which appears to be an H an E and an L; which, according to M. Heineken, ſignifies Lingelback or Saftleben; but this I leave entirely to the judgment of the curious. Theſe etchings are very ſlight, but have ſomething maſterly in the ſtyle, and appear to be the work of a painter; becauſe they are more free and leſs determined, than might have been expected from the point of an engraver only.

Beſides theſe ſix, there is a ſmall landſcape length-ways, where a horſe ſaddled appears in the fore-ground, and a man ſeated behind it, with only his back ſeen; and, towards the left, another man with a hat on. This, which is ſaid to be very ſcarce, is marked with his name, J. V. Aken inv. et fec.

## WILLIAM AKERSLOOT.

Flouriſhed, 1624.

He was, according to M. Heineken, a painter as well as an engraver, and lived at Harlem. I have never ſeen any ſpecimens of his painting; nor do I recollect any engraving from his deſigns. He engraved not only portraits, but hiſtorical ſubjects, amongſt the latter is Peter denying Chriſt, from P. Molyn; and another of Chriſt loaded with chains, from the ſame. He engraved alſo from A. Van der Velde and other maſters.

## FRANCESCO ALBANI.

Born 1578. Died 1660.

It is almoſt needleſs to inform the reader, that this eminent artiſt was an hiſtorical painter, born at at Bologne, and that he was the diſciple of Lodov. Carracci and of Guido. His works, ſo juſtly eſteemed, are the beſt eulogium, that can be produced in his praiſe. As an engraver, he has by

no

no means added to the fame his other works have eſtabliſhed. Conſcious, no doubt, that the time and pains he muſt beſtow upon this branch of the arts, to arrive at any great degree of perfection, would too much engage him from his other purſuits, he quited the point, after having made but one ſmall folio etching of Dido killing herſelf; in which he has by no means well ſucceeded.

## CHERUBINO ALBERTI BORGHEGIANO.

Born 1552. Died 1615.

The laſt name was given to him becauſe he was born at Borgo S. Sepolcro.—From his father Michele Alberti, he learned the firſt rudiments of hiſtorical painting, in which art he made very conſiderable progreſs. His greateſt works are in Freſco at Rome. He alſo painted in oil; but his ſuperior merit as an engraver is no leſs remarkable. From whoſe inſtructions he learned the uſe of the graver, is quite uncertain; but his beſt ſtyle of execution ſeems evidently to have been founded on the prints of C. Cort and Agoſtino Carracci; though without doubt, in his friezes and other ſlighter plates, he owed much to the works of Franceſco Villemena, whoſe freedom of handling the graver is juſtly admired.

Like all theſe artiſts, he worked entirely with the graver, and ſeems never to have called in the aſſiſtance of the point.—His engravings, which are very numerous, are not all in the ſame ſtyle, but thoſe are the moſt excellent, which approach the neareſt to that of Agoſt. Carracci. Some times he is very neat, and at other times, as in his friezes, and ſmaller ſubjects, he runs into a looſe open manner, very ſlight and frequently quite unequal to himſelf. This manner, however, Henry Goltzius improved upon, and carried to the greateſt perfection.

The engravings of Alberti, are never very highly finiſhed, or powerful in effect. The great fault of this time was, the little attention paid to the Chiaro-Scuro. The lights are ſcattered and left untinted, as well upon the diſtances, as upon the principal figures, of the fore-ground; which deſtroys the harmony and prevents the proper gradation of the objects. The drawing of the naked parts of the figure in the works of this artiſt, is rarely incorrect; the extremities are well marked; and the characters of the heads generally very expreſſive; but his draperies are apt to be rather ſtiff and hard. His prints may be conſidered as very extraordinary efforts of a great genius; whilſt the art was as yet at ſome conſiderable diſtance from perfection. According to the *Lettere Pittoriche*, Lattantio Pichi, brother-in-law to Alberti, formed the deſign of publiſhing ſuch of his prints, as had not appeared in his life time; and though this project was never entirely executed, it is certain however, that ſome of his plates were publiſhed after his death, by his heirs: and for this reaſon the year, dated on his prints, does not always ſignify the year, in which they were engraved; but frequently the year of their publication. His uſual mark may be ſeen on the plate at the end of the volume.

The number of plates, great and ſmall, engraved by this artiſt, amounts

to nearly 180; of which 75 are from his own compoſitions; the reſt from Michael Angelo Buonaroti, Raphael, Polidoro, Andrea del Sarto, &c. The limits of my work being ſo confined, I can only take notice of a few:—and the rather becauſe the works of Alberti are far from being uncommon.

*A large nativity*, with his cypher, from his own deſign.

*A dead Chriſt*, ſupported by an angel, oval.—ibid.

Several *figures* from the laſt judgment of M. Angelo.

*St. Jerom* ſeated in a landſcape, meditating upon the croſs, a large upright plate from the ſame.

*The reſurrection of our Saviour*, from Raphael, a large plate length-ways, dated 1628, publiſhed by his heirs.

*A holy family*, where the Virgin holds the infant Chriſt upon her knees, and St. John preſents him with a bird; Elizabeth is kneeling by the ſide of the Virgin, and the back ground is a landſcape, dated 1582, a large upright plate from the ſame.

*Creation of Adam and Eve,—Adam and Eve driven out of Paradiſe,—and Adam and Eve ſubjected to work:* three ſmall plates length-ways, from Polidoro.

Great part of the *friezes*, which were painted by the ſame maſter, in the houſes of ſeveral noblemen at Rome; in theſe are repreſented the ſtories of *Niobe, the rape of the Sabines*, &c.—long narrow prints, engraved on ſeveral plates each.

*The miracle of St. Philip Benizzo*, where the men, who deſpiſed the exhortations of the ſaint, are ſtruck dead with lightning: a large upright plate, engraved from the picture of A. Del Sarto, which is in the convent of the Servites at Rome. This I always eſteemed, as one of the moſt excellent prints of the maſter.

## DURANTE ALBERTI.

Flouriſhed, 1590.

With his two brothers Coſmio and Giorgio, painters and engravers, mentioned by Gandallini; according to him they were natives of Borgo S. Sepolcro. The two firſt engraved upon copper and wood; the laſt upon copper only, and he died young, 1597. Durante lived to the age of 75, and died at Rome, 1613.—M. Heineken very reaſonably concludes, that they were artiſts of no great note, and worked for the booksellers only, as their prints are not to be found at preſent. Perhaps indeed the *portrait* of Henry the Fourth of France, with emblematical figures round it, marked C. Albert, and dated 1585, is by Coſmio.

## PIETRO FRANCESCO ALBERTI.

Born, 1584. Died, 1638.

An hiſtorical painter, ſon to Durante Alberti, mentioned in the preceding article. By this artiſt we have a print, called the *Academia de Pitori*, a large plate length-ways, containing many figures ſlightly etched, but with ſpirit,

and in a ſtyle that indicates much of the maſter: it is ſigned at bottom, Petrus Franciſcus Albertus inventor et fecit.

## H. C. ALBERTUS.

Flouriſhed,

Painter of Saxony. He painted and engraved the portrait of John Seckendorff, rector and profeſſor at Zwickau.

## C. ALBRECHT.

Flouriſhed,

An engraver and architect at Berlin.

M. Heineken mentions this artiſt, and adds: "I cite him, becauſe I would not omit the name of any one I have knowledge of. But his engravings were only for the bookſellers, and of ſo little value, as not to merit a ſeparate liſt."

## H. VAN ALDE.

Flouriſhed, 1650.

He was a painter, and excelled in portraits. We have by him an etching, from a picture of his own, of Gaſper de Charpentier, an eccleſiaſtic of Amſterdam, which *portrait* is dated 1650.

## HENRY ALDEGREVER.

Born, 1502. Died,

Many of the ancient engravers, particularly thoſe of Germany, applied themſelves chiefly to the engraving of ſmall plates; and for that reaſon the French authors, by way of diſtinction, firſt called them *little maſters*; which appellation is now generally uſed. In this claſs we muſt place Aldegrever; and in this claſs he doubtleſs claims the firſt rank.

This celebrated artiſt was born at Zouſt in Weſtphalia, in the year 1502; but we have no certain account of his family. Both his names have been miſtaken; for by ſome authors he is called Aldergraft; and others tell us, his chriſtian name was Albert. But, where his ſir name is written at full length, as upon his own portrait, it is Aldegrever; and M. Chriſt aſſures us, that his chriſtian name was Henry, and not Albert. It is reported, and with great appearance of truth, that he went to Nuremberg, and ſtudied under Albert Durer; for he certainly copied the ſtyle of that maſter. The time of his deceaſe is by no means known; but the laſt date, which appears upon his prints, is ſaid to be 1558; and the number of his plates is extraordinarily great: according to Abbé de Marolles, no leſs than 350.

The criticiſms, which have been made upon the works of this maſter, are much to his honour; and the eſteem his pieces are juſtly held in, is no ſmall proof of their value. It is univerſally ſuppoſed, that if he had made his

his reſidence in Italy, where he might have had the opportunity of examining the beautiful remains of antiquity there preſerved, and the pictures of the greateſt maſters of the age,—the genius and ability, which ſo conſpicuouſly diſplayed itſelf in his own country, would have ſhone with double luſtre, aſſiſted by ſuch manifeſt advantages. However, whilſt we lament in his works the want of that elegance and ſimplicity which mark the Italian ſchool, let us not loſe ſight of the expreſſion, and propriety of compoſition, with a variety of other beauties, which we find in them at preſent.

The mechanical part of the engraving is extremely neat, executed entirely with the graver, and in a ſtyle (as before obſerved) evidently founded upon that of Albert Durer. The light parts upon his fleſh he has often rendered very ſoft and clear, by the addition of ſmall long dots, which he has judiciouſly interſperſed occaſionally. His drawing of the naked figure, which he ſeems very fond of introducing, is much correcter, than is uſually found amongſt the old German maſters; and much leſs of that ſtiff taſte, ſo common to them, appears in his beſt works. But Florent le Comte's obſervation is certainly very juſt, that his men figures are far more correct, than his women. His heads are very expreſſive, in general; and his other extremities well marked; but ſometimes rather heavy. As a painter alſo, he is ſpoken of very highly, and conſidered as nearly, if not entirely, equal to his maſter Albert Durer.

As this artiſt's works are ſo very numerous, they cannot be ſuppoſed to be all equal; it is, therefore, neceſſary to ſee many of his prints, before any adequate judgment can be formed; and it is juſt as neceſſary to be careful, that they are good impreſſions. For thoſe retouched, or ill printed (which is often the caſe) are unworthy of preſervation; whilſt the good impreſſions of the ſame plates are highly eſtimable. His monogram may be ſeen in the plate at the end of the volume.

I ſhall only notice the following:

His own *portrait* twice, and ſeveral other *portraits*; as thoſe of Knipperdolling, Philip Melancthon, &c.

*The hiſtory of Suſannah and the two Elders*, on four ſmall plates length-ways, dated 1558.

*Dives and Lazarus*, in five ſmall plates length-ways, 1554.

*The Paſſion of Chriſt*, in thirteen ſmall upright plates.

*The Labours of Hercules*, thirteen ſmall plates length-ways.

Several *madonas*, &c. many *hiſtorical ſubjects*, as well ſacred as prophane; a variety of *goldſmith ornaments* very beautifully engraved; and ſome few nudities; amongſt which is *the ſociety of Anabaptiſts*, a ſmall plate length-ways. This laſt was copied in the ſame ſize, by Virgil ſolis, with the mark of Aldegrever; but he has added his own.

Alſo three proceſſions; and many ſingle figures, &c.

There is only one etching attributed to this maſter, which is very free, but ſlight, repreſenting *Orpheus* playing on a violin, *and Eurydice* ſeated at the foot of a tree, a ſmall upright plate, dated 1528.

## JOHN ALEXANDER.

Flouriſhed, 1718.

A Scotſman by birth, and, according to M. Heineken, eſtabliſhed at Rome about the year 1718; but whether as an engraver or printſeller, we are not informed. His works are ſlight, looſe, incorrect etchings; and ſo very indifferent, that the latter ſeems more probable than the former. They are (or at leaſt all thoſe I have ſeen) from pictures of Raphael in the Vatican; and, as he himſelf informs us, both drawn and engraved from the originals: but certainly they do him no kind of credit. There are ſix of them with a title, dedicated to Coſmio III. great duke of Tuſcany, middling ſize plates length-ways, as follows:

*The benediction of Abraham*, which I ſhould rather call, the Deity appearing to Noah, and commanding him to build the ark, dated 1717.

*The ſacrifice of Abraham*, 1718. *The three Angels appearing to Abraham. The departure of Lot from Sodom. Jacob's ladder*, 1718. *The Deity appearing to Moſes in the burning buſh*, 1717.

## ALEMANNA.

Flouriſhed,

This artiſt is mentioned by Papillon (in his uſual ſlight way, quoting from the Abbé Marolles) as an eminent engraver in wood; and ſome excellent figures are attributed to him. But we have no account of his country, or the time in which he flouriſhed.

## DON EPIFANIO D'ALFIANO.

Flouriſhed, 1600.

To which name M. Heineken adds, *Monaco Valembroſo*; but gives no further account of him, than that he was a lover of the arts, who for his amuſement engraved

A ſet of feſtivals and decorations, A. D. 1592, and a book of writing, A. D. 1607, in which he ſtyles himſelf, *Priori dello Spirito Santo di Firenze*.

## NICHOLAS WILLIAM ALFORÆ.

Flouriſhed,

An Italian artiſt of Lorrain, as himſelf ſeems to teſtify, and ſettled at Rome. By him we have a book of flowers, conſiſting of twelve ſmall upright plates, not very neatly engraved, but with great ſpirit, and in a maſterly ſtyle. To theſe he has ſubſcribed, *Nicolaus Guilielmus Alforæ Lotharingus fecit Roma*.

## ALESSANDRO ALGARDI.

Born, 1598. Died, 1654

This excellent artiſt was both a ſculptor and an architect, born at Bologna. He was the diſciple of Julius Cæſar Conventi; and the reputation he acquired in

in ſculpture nearly equalled that of Michael Angelo Buonaroti. It is ſaid, that he much frequented the ſchool of the Carraccii, where perhaps he learned the art of engraving; for the ſtyle he adopted (if thoſe plates be the work of his hand, which are attributed to him) was very like that of Augoſtino Carracci: all executed with the graver in a bold open manner,—ſlight and free. Two plates ſuppoſed to be his, are

*Chriſt upon the croſs*, a large plate upright, and *the deliverance of the ſouls from Purgatory*, in a ſmall oval.

His mark is given on the plate at the end.

## COUNT ALGAROTTI.

Died, 1763.

This gentleman, ſays M. Heineken, is known by his writings, which are highly eſteemed. They were publiſhed in eight volumes at Livourne, A. D. 1763; of which ſome treat upon the fine arts. He died at Piſa, the ſame year, and was buried in the church of Campo Santo, where a magnificent monument was erected to his memory. He deſigned and engraved, for his amuſement, ſeveral plates of *heads* in groupes; one of which, containing thirteen in the antique ſtyle, is dated February 15, 1744. This article is entirely from M. Heineken; for I do not recollect to have ever ſeen any of this gentleman's performances. See his mark on the plate at the end of the volume.

## JOHN ALIX.

Flouriſhed, 1672.

This artiſt was a painter, the diſciple of Philip Champagne, and for his amuſement took up the point. The only print noticed of his, is an *holy family* from Raphael; which he has executed in a very pleaſing ſtyle, and marked with theſe letters, R. V. P. that is. Raphael Urbin pinxt.

## HUYCH ALLARD.

Flouriſhed,

What relationſhip there was between this man, and the two following of the ſame name, I cannot learn; but from the great ſameneſs in the ſtyle of engraving, which appears in almoſt all their works, one may be led to conclude, that they lived nearly at the ſame time. Their prints, in general, are confounded together without diſtinction; for they uſually marked them with the name of Allard only. It is, however, a matter of little ſignification; for their plates, which are exceedingly numerous, are all of them very indifferent; and by no means worthy the trouble of a particular deſcription, in order to aſcertain, how many of them each of theſe three artiſts might ſeparately claim as his own; I ſhall therefore content myſelf with mentioning ſuch only, as are diſtinguiſhed in the marking by themſelves.

The *portrait* of David Gloxin, I. V. D. *Huych Alaerd, ſcu.* Alſo the portrait of Adrianus Paw, Legat. Holland, marked in the ſame manner.

ABRAHAM ALLARD was eſtabliſhed at Leyden; where, beſides engraving,

engraving, he traded in prints. M. Heineken mentions twelve plates, *views of towns*; to which he adds, exactly drawn and engraved by Abraham Allard at Leyden.

Amongſt ſome miſcellaneous prints at the Britiſh Muſeum, is a very large plate length-ways, entitled, *Het. Luſt-Hof van flora*; where, in a garden, is repreſented a fountain and a variety of figures, partly etched, and finiſhed in a ſtiff, bad ſtyle, with the graver; very poorly drawn, and totally devoid of taſte: *A. Allard cecinit—C. Allard edit.*

CHARLES ALLARD was a printſeller, as well as an engraver. He alſo ſcraped ſome mezzotintos, according to M. Heineken. Theſe I do not recollect to have ſeen. But of his engravings there are, amongſt the looſe prints at the Britiſh Muſeum, four plates repreſenting *the ſeaſons*, half figures, exceedingly bad, and engraved in a coarſe, heavy ſtyle, devoid of all taſte. He alſo engraved ſome portraits; but they are in little or no eſtimation.

## ANTONIO ALLEGRI, called CORREGGIO.

Born, 1494. Died, 1534.

This extraordinary artiſt, one of the greateſt painters Italy ever produced, is ſaid by Abbé Marolles to have engraved ſeveral plates, from his own compoſitions. But the truth of this aſſertion is exceedingly doubtful; nay indeed, poſitively denied by M. Heineken, in his *Idèâ generale d'une collection d'Eſtempes.*" Certainly there is no mark, that ever I heard of, to aſcertain theſe etchings, if any ſuch there be. The miſtake, I doubt not, lies with the Abbé, who, in ſeveral other places of his catalogues, for want of ſufficient examination, has haſtily attributed to one maſter what evidently belongs to another.

## GUISEPPE ALLEGINI.

Flouriſhed, 1746.

An Italian engraver, by whom we have the following plates:

*A Virgin Mary*, half figure, with the infant Chriſt with this inſcription: *Egreditur virga de radice, &c.*

*The circumciſion*, inſcribed, *Guis. Allegrini Stamp. in rame delle croce roſa.* a middle ſized plate length-ways.

*The ſtoning of St. Stephen*, the ſame.

A ſmall print of *Rinaldo and Armida.*

A large *architectal opera-ſcene* length-ways, from Joſeph Chamont.

## FRANCESCO ALLEGRINI.

Flouriſhed, 1760.

This artiſt deſigned, as well as engraved, and, according to M. Heineken, lived at Florence. By him we have a vaſt number of *portraits*, from different maſters.

The *frontiſpiece* to the collection, entitled, *Cento Ritratti della Real Famiglia de Medici*, for the new edition publiſhed 1762. Several of the plates

for the collection, entitled, *Dei grand duchi di Toſcana della a reale caſa de Medici, Protettori delle lettere e delle belle Arti, &c.*

*The image of St. Francis d'Aſſiſe,* which is held in high eſtimation at Sienna, in the church named, L'Alberino.

## G. L. ALLEMAND, ſee L'ALLEMAND.

## FLOPERT VAN ALLEN.

Flouriſhed, 1686.

He is alſo named Van Alten Allen, as we find upon the view of the town of Vienna, which he drew, A. D. 1686. This was engraved on two plates by J. Mulder, at Amſterdam. But he himſelf engraved *the town of Prague* a large, ſlight print, with many figures; and marked with his name,—Van Allen.

## FRANCIS ALLEN.

Flouriſhed, 1652.

I found the name of this obſcure engraver, at the bottom of an octavo *frontiſpiece,* to a book, entitled, *Dialogus D. Urbani Regi. Lubeck* 1652. On each ſide of the inſcription ſtands a figure, one repreſenting Moſes, and the other our Saviour, and a view of Lubeck is ſeen at the bottom; all ſlightly etched, in imitation of the ſtile of Callot; but the figures are exceedingly incorrect, and the whole but very indifferent.

## JOHN CHARLES ALLET, or ALET.

Flouriſhed, from 1690 to 1732.

This engraver, according to M. Heineken, was a Frenchman, and worked a long time in Italy, and is ſuppoſed to have died at Rome. Owing to his not having always put his two baptiſmal names, (or the initials,) to his plates, but ſigning ſome few of them with Charles only, ſome have been led to imagine, that there were two *Allets.* But my author with great reaſon ſuppoſes, from the ſameneſs of ſtyle, as well with reſpect to the drawing as the engraving, which appears on the plates, with both ſignatures, they were done by the ſame perſon. In the Abcedario he is called Carlo Alet only.

He drew and engraved ſeveral *portraits* of eminent perſons; and, amongſt them, Cardinal Alviſio Amodei, from a picture painted by J. M. Morandi, in folio, dated 1690. Alſo that of Carol. Eman. 1. to which he has put, J. C. Allet ad vivam: dated 1732.

Alſo a variety of other ſubjects, ſaints, and ſacred hiſtory, from different maſters: amongſt them,

*Ananius reſtoring ſight to St. Paul,* a large upright plate, from Peter Beretin de Cortona; which picture is over the altar in the church of the Capuchins at Rome.

*The viſion of St. Paul,* from a picture of the ſame artiſt, in the ſame church.

Theſe

Theſe two prints, which appear to me to be his beſt in the hiſtorical line, are executed entirely with the graver, in a cold ſilvery manner. They ſhow that he had great command of hand, though very little taſte. His ſtyle is evidently formed upon the finer prints of F. Spierre, and Corn. Bloemart. But he has greatly failed in his imitation. The lights are harſh and unharmonized; and the ſhadows thin and feeble. The drawing, though not incorrect, is often ſtiff; and the heads in general, want character. His hands and feet, however, are by no means devoid of merit: they are uſually well proportioned, and not badly marked.

## JOHN ALMELOVEN.

Flouriſhed,

This artiſt, who was a Dutchman, profeſſed painting, as well as engraving. The latter he did chiefly for the bookſellers; and as M. Heineken obſerves, his works prove him to have been a man of ability. Beſides the *portrait* of Giſbert Voetius, to which he puts, J. Almeloven inv. et fec. we have ſix ſmall *landſcapes*, length-ways, from his own drawings.

Alſo, twelve *views* of towns and villages, the ſame; and four *landſcapes*, repreſenting the four ſeaſons of the year, after Saftleven; all theſe are ſmall plates length-ways

## BALDASSARE ALOISI, called GALANINO.

Born, 1577. Died, 1621.

A painter of great eminence in portrait and hiſtory, born at Florence. He learned from his father Aleſſandro Aloiſi the firſt principles of painting; but finiſhed his ſtudies from the works of other maſters. As an engraver, little can be ſaid of him; for I know of but one print by him, which is a copy of that beautiful etching of Guido's, from Annib Carracci, where *St. Rock is giving charity to the poor:* but the copy is far inferior to the original.

## ALBERT ALTDORFER.

Flouriſhed, 1511.

Authors, in general, have agreed, that this remarkable artiſt was a native of Altdorff, in Switzerland. But Mr. Wild, a ſenator of Ratiſbon, who is, according to M. Heineken, a very learned connoiſſeur, with great reaſon, imagines him to have been born at a town named Altdorff, in Bavaria. And he is confirmed in this opinion, by ſeveral documents, diſcovered at Ratiſbon; where this family was known in the fifteenth century, being then eſtabliſhed in that town, or its environs. And the name of our Albert is found in the regiſters, amongſt the citizens of Ratiſbon, in the year 1511; where his artiſt, having paſſed through all the civil offices, was at laſt made a member of the interior ſenate, and architect to the town. He died A. D. 1538, without iſſue. Some of his pictures are at Ratiſbon; and at the town-houſe is preſerved a complete collection of his engravings. The French call him *Le petit Albert*: that is, the little Albert, becauſe he engraved

engraved ſmall prints only; and for this reaſon, he is ranked amongſt thoſe artiſts, diſtinguiſhed by the name of little maſters.

His merit, as a painter, muſt have been very conſiderable, if the obſervation of M. Heineken be juſt, where he ſays: "*He applied himſelf more to engraving than painting. But however, being the diſciple of Albert Durer, and a man of genius, his pictures may be placed in the ſame rank with thoſe of his maſter, being executed in the ſame taſte.*" From the few pictures I have ſeen of this artiſt, it would not be fair to form a decided judgment. It is true, they ſeemed by no means to merit ſo high an eulogium. But ſurely the prints of thoſe two maſters ought not to be ſet in competition with each other; for whatever merit we may allow to Altdorfer, it certainly cannot be ſaid to equal that of A. Durer. Neither does it ſo clearly appear, that he was the diſciple of A. Durer. His engravings, eſpecially thoſe on copper, have much leſs the ſtyle of that maſter in the mechanical part of their execution, than might have been expected, if he had really been his ſcholar. But this I ſhall not inſiſt upon. It is certain, that his beſt prints are thoſe, which he has cut in wood. He appears to have had a lively fancy, and facility of invention. He deſigned with freedom, in the German ſtyle, and executed his deſigns with great preciſion. I ſpeak now of his wooden cuts; and their ſlight, ſketchy appearance hides, in a great meaſure, thoſe defects, which appear more viſibly, as he approaches nearer to neatneſs, and high finiſhing, becauſe a more determined outline is then required. For, in his engravings on copper, we find the drawing, though ſpirited, very incorrect; the heads neither beautiful nor expreſſive, and the outlines of the other extremities exceedingly defective. He marked his plates with two ſorts of monograms, though little different from each other: ſee both upon the plate at the end of the volume. The ſecond has been falſely attributed by ſome to Aldegrever, notwithſtanding the monogram of that maſter is ſo very different: but the ſtyle of the plates themſelves would be ſufficient evidence to detect the miſtake; for Aldegrever, as an artiſt, doubtleſs was greatly ſuperior to Altdorfer.

From the ſpirited wooden cuts of this maſter, Hans or John Holbein is ſaid to have drawn great aſſiſtance. And this opinion ſeems to me to be well grounded. For evident traces of the ſtyle of Altdorfer, appear in the prints of that inimitable artiſt, prodigiouſly improved indeed, as well with reſpect to the ſpirit and taſte of the deſign, as to the excellency of the execution.

The number of his engravings on wood and copper amount at leaſt to 170; of courſe they cannot be all ſuppoſed to be equal in merit: it is requiſite therefore to ſee many of them, before a juſt judgment can be formed of his ability.

I ſhall only mention ſome few of the engravings of this artiſt of both ſorts: and firſt thoſe on wood.

*The fall and redemption of man*,—forty very ſmall upright prints. A certain perſon, the initials of whoſe name are G. L. F. having found ſome of theſe blocks, cauſed what was deficient to be copied, to the number of 38, and publiſhed them at Zuric, A. D. 1604, with a deſcription of each print in verſe, and this title, *Alberti Dureri Noriberg. German. Icones ſacræ nunc primum è tenebris in lucem editæ*; which proves, in the firſt place, the ignorance of the man, in attributing theſe prints to Albert Durer, notwithſtanding

they have the mark of Altdorfer, and his diſingenuity, in declaring that time to be the firſt publication of them.

The *reſurrection of Chriſt*, a ſmall upright plate dated 1512, generally eſteemed one of his moſt ſpirited and beſt prints.

The *beautiful virgin of Ratiſbon*, from the image of the virgin, which was in the cathedral of that town, a ſmall plate upright. This is printed in two tints, or chiaro-ſcuro, though there are ſome few impreſſions from the ſingle block, on which were engraved the outlines, without the half tint.

*St. Jerom*, kneeling before the crucifix, in a cavern, a ſmall upright plate.

Another *St. Jerom*, a ſmall upright plate: Theſe are two ſpirited prints; the back ground of the latter is very romantic, and executed with great ſpirit.

All theſe have his monogram.

On copper: one of the earlieſt I have ſeen, is the *head of an infant* dated 1507.

An *Adam and Eve*, a very ſmall upright plate.

Several *virgins*, with the *infant Chriſt*, all ſmall.

A *crucifixion*, with ſeveral figures, a ſmall upright plate.

*Another*, with the Virgin Mary and St. John, the ſame.

*St. Jerom* in his grotto, with an altar, in which ſtands a croſs; a book is open before it, and a tablet over it, on which is the monogram of Altdorfer.

*Venus* leaving the bath, a ſmall upright plate.

A *crouching Venus*, the ſame. Theſe two are copied from prints of M. Antonio Ramondi, in a very neat ſtyle, and the figures not badly proportioned, except the extremities, which are rather heavy.

A variety of other ſubjects and *figures of heroes* and *heroines*, and many *ornamental* plates for goldſmiths, &c.

To theſe may be added two etchings:

A ſmall *landſcape*, length-ways, executed with great freedom, eſpecially the trees in the fore-ground, which are touched in a maſterly manner.

A *cup* or *chalice*, adorned with ornaments.

## ANDRE ALTOMONTE.

Flouriſhed, 1728.

What countryman this engraver was, I cannot learn; but I find that he reſided at Vienna, and was employed there by Prenner, to aſſiſt him in engraving certain plates from the pictures in the Imperial gallery, publiſhed 1728.

## WILLIAM ALTZENBACK.

Flouriſhed,

This engraver, with William his ſon, according to M. Heineken, lived in the ſeventeenth century, and worked at Paris, amongſt other places, with Landry. After this, they reſided at Straſburgh, where many of their plates were publiſhed by Gerard Altzenback, a printſeller, and probably a relation. Amongſt others they engraved,

Twenty plates of *bible ſubjects*, conjointly with other maſters.

*St.*

*St. Bridget* kneeling before our Saviour, and the martyrdom of St. Margaretta, both upright prints, from Touſſaint.

The *marriage of St. Catherine.* Wilhelm. Altzenback le june, Gerard Altz. ex.

A ſet of *flower pieces* from Touſſaint and others, by W. Altz. and Fr. Brun.

## FRANCISCO AMATO.

Flouriſhed,

An Italian painter. Some ſlight, ſpirited etchings are attributed to him, which are executed in the ſtyle of Biſcanio: amongſt others we have the following:

*St. Joſeph*, ſeated, reading a book, accompanied by the infant Chriſt, a ſmall upright plate, marked, Franciſcus Amatus in.

*St. Jerom*, the ſame.

The *prodigal ſon*, an upright plate, but no name.

## CHRISTOPHER AMBERGER.

Born, Died, 1550.

A native of Nuremberg, but he reſided at Augſburg, where he died, 1550. He was diſciple to the famous Hans or John Holbein; and he ſucceeded ſo well in imitating the ſtyle of his maſter, that many of his pictures have been taken for Holbein's. He painted both hiſtory and portraits; in the latter of which he is ſaid chiefly to have excelled.

Abbé Marolles, and, after him, Florent le Comte mention Amberger, as an engraver, without ſpecifying his works; and Baſan tells us, that he engraved in wood ſeveral prints, from his own compoſitions.

## DOMENICO AMBROGI.

Flouriſhed, 1653.

An Italian artiſt, who painted both hiſtory and landſcape. He was the diſciple of Brizio; and for that reaſon called *Minghino del Brizio*. In the Abecedario he is ſpoken of with great praiſe, and mentioned as an engraver; and Malvaſia ſays, that in the year 1653, he executed on wood ſome prints in chiaro-ſcuro. Amongſt others, engraved by him, is

*A woman ſeated in a triumphal car*, holding two flambeaux and a ſerpent; conducted by Neptune.

## FRANCESCO AMICI.

Flouriſhed,

A modern engraver at Florence, who, according to M. Heineken, employed himſelf in engraving ſmall plates of devout ſubjects: ſuch as, *Chriſt praying in the garden*; *Chriſt before Pilate*; *the carrying the croſs*; and the *entombing of Chriſt*, &c.

## JACOPO AMICONI.

Born, 1675. Died, 1758.

According to the beſt accounts, this artiſt was a native of Venice, where he ſtudied for ſome years the art of painting, and afterwards went to Rome to complete himſelf in his profeſſion. He travelled into ſeveral countries of Europe, and was much encouraged, eſpecially at London, where he reſided ſome time. He died at Madrid, A. D. 1758, being then employed by the king of Spain.

His works, as an engraver, are very inconſiderable, becauſe he only followed that art as an amuſement; but he is more remarkable for teaching it to Joſeph Wagner, to whom it is no ſmall credit, that Mr. Bartolozzi was formerly his pupil.

By Amiconi there is a ſmall upright plate, repreſenting *our Saviour*, half figure, inſcribed, *Salvator mundi*.

*Jupiter and Caliſta*, a ſmall plate length-ways *Gi Giove di Cinthia, &c.*

And *Zephyrus and Flora*, the ſame, *a Zefiro de cui, &c.*

## CARL. GUSTAV. AB AMLING.

Born, 1651. Died, 1702.

This artiſt, who was a German, born at Nuremberg, A. D. 1651, was a painter and deſigner, as well as an engraver. He learned the art of engraving from Francis de Poilly, whoſe ſtyle he followed. But never nearly equalled his maſter. He chiefly excelled in portraits, (in which line he was much employed) many of which have great merit. He failed moſt in hiſtorical ſubjects. His drawing of the naked figure was not correct, neither are his heads in theſe plates ſufficiently expreſſive, or the other extremities well marked. The effect of the whole is cold and ſilvery, the draperies heavy, and the lights much fatigued. However upon the whole, his works, which are very numerous, are held in no ſmall eſteem by many collectors. He was, according to Baſan, engraver to the duke of Bavaria, and died, A. D. 1702.

Amongſt his portraits are,

*Maximilian Emanuel*, prince electorial, from Thomas Macolinus, dated 1670, an oval, this is ſaid to be very ſcarce.

*Maximilian Emanuel*, elector of Bavaria, from J. B. Champagne, a large upright plate, this is eſteemed as one of his beſt.

Amongſt his hiſtorical, I ſhall mention only the following:

The *hiſtory of the Emperor Otho*, from the tapeſtries at the palace at Munich, which were made after the paintings of Peter Candido; engraved on thirteen plates of different ſizes.

The *four ſeaſons*, from the ſame tapeſtries, by the ſame maſter, &c.

## JOST or JODOCUS AMMAN or AMMON.

Born, 1539. Died, 1591.

M. Papillon obſerving, that this artiſt had ſigned his name two different ways, and that he ſometimes added to it, *of Zurick*, where he was born; at other times, *of Nuremberg*, where he reſided, has taken upon him confidently to

to aſſert, that there were two artiſts of this name, the one of *Zurick*, and the other of *Nuremberg*; pretending, that this opinion is perfectly eſtabliſhed by the conſiderable difference, which may be found between the works of the one maſter and the other. But this argument is by no means deciſive. For ſuppoſe, we ſhould take thoſe prints alone, where the artiſt has ſigned, *of Zurick*, we ſhall find on examination, that they differ full as much from one another, as thoſe do, which are ſigned, *of Nuremberg*, from ſuch as bear the ſignature *of Zurick*. And the ſame obſervation will hold equally good, if we examine thoſe ſigned, *of Nuremberg*, alſo by themſelves. For this reaſon I am readily inclined to agree with ſuch other authors, as have ſuppoſed, that the prints ſigned both ways belong to the ſame perſon.

Joſt Amman was born at Zurick in Switzerland, A. D. 1539, and died at Nuremberg, where he reſided, A. D. 1591, aged 52. He was a deſigner, as well as an engraver; for many of his compoſitions were engraved by other artiſts. He is ranked amongſt the *little maſters*, ſo called from the diminutiveneſs of their works.

If patience and aſſiduity of themſelves could complete an artiſt, I know of no one more likely to have attained to a ſuperior degree of excellence than Joſt Amman. The multitude of deſigns which he made, and the number of plates which he engraved, are almoſt incredible. But though a great genius may be much improved by cultivation, yet it is equally certain, that neither pains nor ſtudy can create a great genius. I mean not, that this obſervation ſhould detract from the merit of our artiſt. Much merit he certainly poſſeſſed as an engraver; but not equal to what one might have expected from the labour he evidently muſt have beſtowed upon his profeſſion. He lived at a time, when almoſt every book, which made its appearance, was ornamented with prints; and he was employed by moſt of the great bookſellers; eſpecially by the celebrated Feyeraband.

The engravings by Joſt Amman, are chiefly upon wood. We have ſome alſo by him on copper; but the laſt are much inferior to the former. His prints do not diſcover any very great variety of invention. His figures are well proportioned; and in general not incorrect in the drawing. The hand of the maſter appears in his deſigns; and animals, in particular, he touched with great ſpirit. His manner of engraving is neat and decided; but if his ſtrokes are more regular than was uſual with the engravers on wood of his time, it is to be feared, that as much as he gained, by the pains he took with this part of his execution, he loſt in freedom and ſpirit.

I ſhall mention only the following of our artiſt's performance:

Πανοπλια, *omnium liberalium mechanicarum et ſedentarium artium genera continens &c.—Edit per Hoſtman Schoperum, Francof.* 1564. This work conſiſts of the different tradeſmen and artiſts, repreſented in their reſpective employments: and there are ſome excellent figures amongſt them. The collection amounts to 115 prints; and it is ſaid, that Amman has given his own portrait in that which repreſents the art of engraving.

The above edition is very ſcarce. It was re-printed, A. D. 1574, and again 1588, in large octavo.

*Neuive*

*Neuive Bibliſchi Figuren, Franckfurt, per Jo. Amman von Zurych,* 1564, ibid.

He alſo engraved on wood ſome detached pieces; and on copper, the *illuſtrious women,* begining at Eve, with this title, *Eva die Gebererinn,* on twelve plates, ſmall upright, ſigned, *Joſt Amman fec. Stefan Herman, exc.* Theſe are chiefly etched, and in a ſlight incorrect ſtyle.

A ſet of *figures of warriors,* 1590, ſmall upright plates. The *four ſeaſons,* and the *four elements,* ſmall long plates, 1569; and two *portraits,* one of *Caſparis de Colignon,* marked, *Fecit Norimbergæ, Joſt Ammon Tigurinis,* 1573. See his marks on the plate at the end of the volume.

## JOHN AMMAN.

Flouriſhed, 1623.

According to M. Chriſt, John Amman was not only an artiſt, but a bookſeller. He lived at Hanau in Germany, about the year 1640; and marked his engraving in this manner, I. A. The ſame letters, we are well aſſured, were alſo frequently uſed by Joſt Amman. To this artiſt, amongſt other things, is attributed a ſet of ſmall wooden cuts, repreſenting the *paſſion of our Bleſſed Saviour,* executed greatly in the ſtyle of Joſt Amman. They are very neat and ſpirited, and poſſeſs a conſiderable ſhare of merit. Theſe prints were publiſhed at Amſterdam with Latin verſes, A. D. 1623.

## CLEMENT AMMON.

Flouriſhed, 1651.

He was ſon-in-law to the famous Theodore de Bry; and followed the buſineſs of a bookſeller, as well as the profeſſion of an engraver; induced thereto perhaps from the conſciouſneſs of a want of ſufficient abilities to ſupport himſelf by the latter, independent of the former; for his engravings in general, are very poor and ſtiff, executed indeed in a laborious ſtyle, copied from the works of his father-in-law, but without taſte, and vaſtly inferior to them. His greateſt work was the continuation of the collection of *portraits,* firſt publiſhed by Theodore de Bry, and afterwards by his ſons, entitled, *Bibliotheca Calcographica,* in ſix volumes, quarto. To theſe Clement added a ſeventh, and an eighth volume; the firſt of which was publiſhed at Frankfort, A. D. 1650, to which he puts, *Sculptore Clemen. Ammon junior, Calcograp.* and to the laſt, publiſhed in the year 1652, *Sculptore Clemente Ammonio chalcogr: Franc.* to both is added, *Imp. Joh. Ammon.*

## JOHANN AMMON.

Flouriſhed,

This artiſt, according to M. Heineken, was a native of Schaffhouſen. His engravings, of which my author cites half a dozen, are *portraits* only; amongſt which is one of John Locke, Phil. without any name of the painter.

ANKER VON ZWOLL. See ZWOLL.

SIMON

## SIMON RENARD DE ST. ANDRE. See RENARD.

## NICOLO DI ANDREA.

Flouriſhed, 1578.

Of the life of this engraver I can find no account. M. Heineken informs us, that in the year 1578, he engraved at Conſtantinople, the *portrait* of the ambaſſador, Giles de Noailles, Abbé de St. Amand.

## ALESSANDRO DE ANDREA.

Born, Died, 1711.

A native of Abriozzo, and the diſciple of Solimene, who engraved a few things for his amuſement only. This article I have from M. Heineken; but have never ſeen any of his works. According to this author, he died in 1711.

## JEROME ANDREAE. See APSCH.

## T. ANDREAE.

Flouriſhed,

An artiſt of no great merit, whoſe name, to the beſt of my recollection, is not mentioned by any author. There is a ſmall upright etching by him; it is a ſort of *emblematical ſubject*, in which is repreſented a woman fallen down in the front, and another woman ſtanding over her, who holds a book in her hand, on which is written, *Guilio Ceſare opera*. The deſign is not amiſs; but the execution is ſo ſlight, that much of the original intention is loſt. The heads are but indifferent, and the other extremities very badly drawn. He ſigns his name, T. Andreae inv. et fec.

## ANDREA ANDREANI.

Born, Died, 1623.

This juſtly celebrated artiſt was a native of Mantua; for which reaſon he has frequently added to his name or monogram, INTAGLIAT. MANTUANO; or elſe, IN MANTOUA; which it ſeems has led ſome haſtily to miſtake him for Andrea Mantegna, an artiſt who lived nearly an hundred years before Andreani. Others again call him Andreaſſi; whilſt others have run into a ſtill groſſer error, and confounded him with Altdorfer, a native of Switzerland, under the name of the *Petit*, or little Albert: which appellation was given to Altdorfer, on account of the ſmallneſs of his engravings in general. This laſt miſtake, it is likely, was occaſioned by the great reſemblance there is between the monograms of the one and the other.

When our artiſt was born does not appear ſo clearly; but he died, A. D. 1623, at a very advanced age. Beſides the prints which he performed himſelf, he procured a great many other engravings, the works of different maſters, and ſold the impreſſions, with his own name, often effacing the name of the true artiſt, to ſubſtitute his own with more ſecurity. Thus, amongſt others, we find

find the death of Ajax, a ſmall plate length-ways, from Polydore, has his cypher with the date 1608, whereas the firſt impreſſions of that print bear the name of IO. NIC. VICENT, who was really the engraver, without the cypher of Andreani, or the date. In the ſame manner he has adopted ſome of the engravings of Hugo da Carpi and Antonio da Trento, &c. This diſingenious artifice, altogether unworthy of him, renders it very difficult to diſtinguiſh his works preciſely; for, after all, it is moſt likely, that many prints are attributed to him, in which he had no concern.

Andreani engraved on wood only, in a peculiar ſtyle, diſtinguiſhed by the name of *chiaro-ſcuro*; which is performed with two, three, or more blocks of wood, according to the number of tints required, theſe are ſtamped upon the paper one after another, ſo as to produce the effect of a waſhed drawing. The invention of this ſpecies of engraving was greatly prior to the æra of our artiſt. Among his countrymen he had Hugo da Carpi and Antonio da Trento for models; and, in the early part of his time, he ſeems to have followed them very cloſely. But at length he carried the mechanical part of the work to a far greater degree of perfection; and we often find in his prints a correct and determined outline. At times, he uſed only two blocks (as for ſome of his ſlighter performances) but oftner three: one for the outline, and very dark ſhadows, the other two for two different tints. This number, I believe, he never exceeded. His great merit, as an artiſt, is acknowledged by all who are converſant in prints. His drawing is excellent, executed with great ſpirit, and in a very maſterly ſtyle. The heads of his figures, though ſlight, are characteriſtic and expreſſive; and he has diſplayed great judgment in the management of his various tints. In ſhort, his works are juſtly conſidered as admirable tranſcripts from the ſketches of many of the greateſt painters.

Amongſt his moſt finiſhed prints may be reckoned, *Chriſt departing from Pilate*, who is waſhing his hands: a large print, lengthways, on two blocks, engraved from a baſs relief of Giovan. Bologna. On the ſhield of one of the ſoldiers is written, *Gian. Bologna ſcolps. Andrea Andriano lontagliatore.* Dedicated to *Giovan. Baptiſta Deti*, a gentleman of Florence: without date.

*An emblematical print*, repreſenting the Chriſtian, after his ſpiritual warfare in the preſent life, received as victorious into Heaven, and crowned by Chriſt. At the left corner is this mark, B. F. which ſignifies the name of the painter, Baptiſta Franca of Venice. It has alſo the cypher of Andreani; and the date 1610, with this inſcription: *Bonum certamen certavi, curſum conſummavi, Fidem ſervavi, repoſita eſt mihi Corono Juſtitiæ.* Pauli Epiſt. ad Timo. cap. IV. This print is of a middling ſize, upright. Some of the impreſſions are with a dedication to Louis Gonzago.

To theſe may be added,

*The Triumph of Julius Cæſar*, from Andrea Mantegna, the original of which is at Hampton-Court. It is cut on ten blocks of wood, including the title, dated 1598. But it is very difficult to find all theſe pieces of the ſame colour or equally good impreſſions.

The *entombing of Chriſt*, from Raphael da Reggio, a ſmall upright plate, half figures.

The *rape of the Sabines*, from a group, by the ſculptor, Giovan. Bologna; three ſeveral views, dated 1583 and 1584.

Another print of the *ſame ſubject* from a baſs-relief of the ſame maſter, on three blocks, dated 1585.

Variety of other prints equally excellent, from Raphael Urbin, Polidoro, Permigiano, &c. &c. The ſcarceſt of all his works is ſaid to be *the pavement of Sienna*, after a drawing of Franceſco Vanni, from Domenico Beccafuni Saneſe. See the cyphers or monograms which Andriani often put to his engravings, inſtead of his name, on the plate at the end of the volume.

## FRANCOIS ANDRIOT.

Flouriſhed, 1672.

A French engraver, who worked both in France and Italy. We have ſeveral prints hiſtorical and others, from ſome of the greateſt painters, by this artiſt. He worked chiefly with the graver, in the ſtyle of Francois de Poilly, but without any powerful effect. His drawing is ſtiff, and the extremities of his figures in general, are rather heavy.

I ſhall only notice the following:

*The good Samaritan*, a large print, length-ways, from Nicholas Pouſin.

*The incredulity of Thomas*, the ſame, from Nicholas Le Sueur.

*The portrait* of John Everhard, Card. Nidard, from Jonas de la Bonde, dated 1672.

And ſome of the *anatomical ſtatues*, publiſhed at Rome by Roſſi, 1691.

## JAMES ANDROUET DU CERCEAU.

Flouriſhed, 1576.

This artiſt was a Frenchman, and ſome ſay a native of Orleans. I have ſeen a book in folio, entitled, *Premier Volume de plus excellent Baſtiments de France, par Jacques Androuet du Cerceau, Architecte a Paris*, 1576. That is, The firſt volume of the moſt excellent Buildings in France, by James Androuet du Cerceau, Architect at Paris. The plates, which are ſaid to be done by himſelf, are etched in a very ſlight coarſe ſtyle, without any taſte; yet ſufficiently correct perhaps for his purpoſe.

## MARCO ANGELI.

Flouriſhed,

According to Gandelline, this Angeli engraved ſome groteſque figures and ornaments; if, ſays M. Heineken, the author has not, as I fear, miſtaken the name of ſculptor for that of engraver. I have never ſeen any print by this artiſt.

## NICOLO ANGELI.

Flouriſhed, 1635.

The diſciple of Remigius Canta Gallina. He engraved, conjointly with

his maſter, the feſtivals which were publiſhed at Florence in the year 1635, from the drawings of Giulio Parigi.

## FILIPPO DI ANGELI, called NAPOLITANO.

Born, 1640. Died, 1680.

According to moſt authors, this artiſt was born at Rome, A. D. 1640; and the name of Napolitano was given him becauſe he was carried to Naples by his father, whilſt he was very young. To ſome prints, engraved by himſelf, he ſigns his name, Theodor. Filippo de Liagnio Napol. from whence ſome have doubted whether he was not really a Neapolitan. But leaving this matter, which we have not ſufficient light to clear up, we find he purſued his ſtudies as a painter with great ſucceſs, and returned to Rome, where he was employed, and died in 1680, aged 40 years. As an engraver he is not ſo well known. However, we have etched by him a ſet of thirteen ſmall prints of military habiliments, &c. which are marked with his name in the manner ſpecified above.

## GIOVANNA BATISTA DE ANGELIS.

Flouriſhed,

An Italian artiſt, who, according to Paſcoli, engraved ſome plates in Italy; but we have no particular account of him or his works.

## ANGELO ALBANASI.

Flouriſhed,

An artiſt by whom we have ſome very pretty, ſpirited etchings of ruins, chiefly in and about Rome. From the appearance of the ſtyle of theſe little prints, I ſhould ſuppoſe he flouriſhed at the begining of the preſent century.

## PETER ANGELUS.

Flouriſhed, 1611.

An obſcure engraver, of whom I have met with no account. Amongſt the collections of Mr. Bagford for a hiſtory of printing, which are in the Harlenian library at the Britiſh Muſeum, I found an *ornamental frontiſpiece* to a folio volume of Lud. Tena's commentaries upon St. Paul's epiſt. to the Hebrews, by this engraver. It conſiſts of ſeveral figures, with the Trinity repreſented at the top; all rudely deſigned and executed, entirely with the graver, in a bad ſtyle, without the leaſt mark of taſte or judgment: the drawing and effect are equally indifferent.

## PAUL ANGIERS.

Flouriſhed, 1749.

What countryman this young artiſt was, I have not been able to learn. The beſt information I could meet with is, that he reſided in London, and was

was inſtructed in the art of engraving by John Tinney. He never arrived at any great excellence. It ſeems he was chiefly employed in engraving landſcapes, and alſo ſmall plates for bookſellers. His landſcapes are etched in a ſlight ſtyle ſufficiently neat, and with no great taſte. M. Heineken informs us that he was only thirty years old when he died; which was within theſe few years. His beſt print is ſaid to be landſcape entitled, *Vue de Tivoli*, after Moucheron. I have before me *a view of Roman ruins*, from Paul Panini, a middling ſized plate, length-ways, with figures. This print is very neatly engraved, but the figures are very indifferent. It is dated November 4, 1749.

## ANGLOIS. See LANGLOIS.

## BENJAMIN ANGLUS.

Flouriſhed,

M. Heineken mentions this engraver, but without any account of him, or the time when he lived; and cites two *emblematical ſubjects* engraved by him, one from Antonio Tempeſta, the ſecond moſt probably from his own deſign, as he adds the word *fecit* to his own name.

## PIETRO ANICHINI.

Flouriſhed, 1655.

This was an Italian artiſt; but we have no account of his life. Amongſt other plates, engraved by him, are the following: A ſmall *holy family* in a landſcape, length-ways, dated 1655. The Virgin is ſeated holding the infant Chriſt upon her knees, he is reading a ſcroll, which St. John, who is kneeling, preſents him. The *good Samaritan*, alſo a ſmall plate, length-ways; and the *portrait* of Coſmus P. Etruriæ, P. Anichinus fec.

## ANSELME or ANSHELME.

Flouriſhed, 1590.

Among thoſe prints, the engravers of which are unknown, is a very fine one of a middling ſize upright, repreſenting *Hercules and Omphale*, from B. Spranger. The ſtyle of this engraving, ſeems to me to be a ſtrong evidence, that its author received his inſtructions in the ſchool of Henry Goltzius; and the manner of John Muller, a diſciple of this maſter, the moſt reſembles it. There is a fine impreſſion of this curious print in the Britiſh Muſeum, which I examined very carefully. It is not equal to Muller, either in freedom or correctneſs. Omphale is a back figure, entirely naked, excepting her right ſhoulder, over which is thrown a part of her robe. Her hand is too large: excuſing this fault, the drawing and general proportion of the figures are not amiſs. The draperies are very neat; yet the whole is ſlight, and the lights are too much ſcattered, which deſtroys the effect. But harmony was by no means the characteriſtic of this æra of engraving. Inſtead of a name ſubjoined to this print, we have a ſingular ſort of rebus: a capital A; and, be-

tween it and the word *fecit*, a caſque or helmet, which is copied on the plate at the end of this volume. It is dated 1590. Profeſſor Chriſt gives us the following ingenious ſolution of this extraordinary mark: "*C'eſt vraiſemblablement un nommé* Anſelme, *qui a voulu ſe cacher ſous ce rebus*; *comme* Michel Ange Anſelme, *peintre de Sienna, fort connu en ce temps, & dont Vaſari parle avec éloge.*" To this M. Sellius the tranſlator adds the following explanatory note: "*Caſque ſignifie en Allemand* Helme, *dont la figure, jointe au reſt, peut former un* Rebus, *pour exprimer* Anſelme *ou* Anſhelme." In Engliſh thus: "This artiſt very probably was named *Anſelme*, and choſe to conceal his name under this *rebus*, like *Michael Angelo Anſelme*, a painter of Sienna, well known at that time, and of whom *Vaſari* ſpeaks with praiſe. In the note is added, "caſque ſignifies in German *helme*, the figure of which, joined with the reſt, may form the *rebus*, to expreſs the name *Anſelme* or *Anſhelme*." I have thought that the firſt letter may be the initial of the artiſts baptiſmal name, and then it may be read *A. Helme*.

Whatever appearance of truth this conjecture may be allowed to bear, I hope it will be remembered, that I give it as a conjecture only; and, I truſt, I ſhall ſtand excuſed for adding to my liſt ſuch names, as plauſibility at leaſt will admit, until ſuch time as the true name ſhall be diſcovered, or a more reaſonable conjecture propoſed: eſpecially, as, on all occaſions of this ſort, I ſhall be ſcrupulouſly careful not to miſlead the reader by giving that for fact, which is built on ſuppoſition only.

## SEBASTIAN ANTOINE.

Flouriſhed, 1729.

Native, as it ſeems, of Nancy, the capital of Lorrain. But whether he reſided there entirely or not, I cannot diſcover. It was there he engraved the *portrait* of R. P. Auguſtin Calmet, in a large oval, A. D. 1729. The *enterpriſe of Prometheus*, from the cielings of Verſailles, painted by Mignard, was alſo engraved by him; and the *crown of precious ſtones*, with which Louis XV. was crowned, Oct. 25, 1722. He worked chiefly with the graver in a thin feeble ſtyle, without effect;—he was alſo very deficient in the other requiſites of the art.

## SILVIUS ANTONIANUS.

Flouriſhed, 1567.

An engraver on wood, who, according to Papillon, ornamented with cuts, a ſmall book of fables by Gabriel Faerno, publiſhed at Antwerp, entitled, *Centum Fabulæ ex antiquis Auctoribus delectæ, & a Gabriele Faerno Cremonenſi, Carminibus explicitæ. Antuerpiæ exofficina Chriſtoph. Plantini*, 1567. To each fable he has given a print, the whole of courſe amounting to an hundred; all which, two or three excepted, are marked with a ſort of cypher, compoſed of an A and an S; which is copied on the plate of monograms, at the end of the volume: theſe are the initials, adds my author, of the name of *Silvius Antonianus*, the engraver of this work, which was dedicated to Cardinal Charles Borromee who was canonized after his death.

Upon

Upon what foundation Papillon inſerted this name, I cannot diſcover. M. Chriſt takes notice of the ſame cypher, and informs us, that it is to be found on the prints of the emblems of Sambucus alſo; and attributes it very falſely, in my opinion, to Abraham de Bruin of Antwerp.

## PIETRO ANTONIO DE PITRI.

Flouriſhed,

This artiſt ſeems to have been an Italian, and perhaps reſided at Rome: but I have not met with any account of his life. He engraved a *frontiſpiece* to a collection of *altar-pieces* by Mariotti, which Gio. Giacomi de Roſſi, publiſhed at Rome: it is from Ciro Ferri, a ſlight, ſpirited etching, in a ſtyle ſomething bordering upon that of Pietro Aquila. The drawing is good; the extremities are touched in a maſterly ſtyle: it is inſcribed Pietro Antonio de Pitri, ſculp.

## MARC ANTONIO. See RAIMONDI.

## ANTONIO DA TRENTO. See TRENTO.

## CORNELIUS ANTONISZE.

Flouriſhed, 1536.

This artiſt was a painter, and lived at Amſterdam; where, about the year 1536, he engraved a ſet of twelve prints on blocks of wood, repreſenting ancient Amſterdam, with the convents, churches, and other buildings.

## G. APPELMANS.

Flouriſhed, 1671.

The bookſellers appear to have been the chief, if not the only employers of Applemans. We find the *portrait* of T. Bartholinus to the octavo edition of his book of anatomy engraved by this artiſt, as were many of the anatomical plates in the edition of 1674. They are all executed with the graver in a neat, ſtiff ſtyle, the effect of labour without genius. The portrait, which is the beſt, has little to recommend it: however, it was again repeated by him for Hondius's collection of eminent men.

## C. APENS.

Flouriſhed, 1673.

He reſided at Groningen in the Netherlands, about the year 1670, where he engraved the *portrait* of Samuel Mareſius, Theol. in quarto, A. D. 1673.

## JEROME ANDREAE APSCH.

Born, Died, 1556.

According to M. Heineken, this artiſt was a native of Nuremberg. He engraved

engraved on wood, and aſſiſted Burckmayer in the works which the emperor of Germany deſigned to publiſh. He died, it is ſaid. A. D. 1556.

## CRISTAFANO DELL' AQUA, or ACQUA.

Flouriſhed, 1760.

His employment ſeems to have been chiefly for the bookſellers, as far as I can judge from the prints I have ſeen of his. Many of them are in the architectal line; all executed with the graver, in a poor feeble ſtyle, without effect. he engraved, beſides, the *portrait* of the preſent king of Pruſſia. There is alſo a large upright plate by him, repreſenting *merit crowned by Apollo*, from Andrea Sacchi, and ſome other portraits and vignettes, &c.

## FRANCESCO FARAONE AQUILA.

Flouriſhed, 1691 to 1722.

An engraver of ſome eminence, born at Palerma; but he appears to have reſided chiefly at Rome, where it is likely he died. His engravings are numerous, and many of them eſteemed. We find from the ſignatures upon his plates, that he uſually made the drawings himſelf, from the pictures he intended to engrave. How far he ſucceeded in them, the prints will in ſome meaſure ſhow. In merit he certainly never equalled Pietro Aquila, who reſided at Rome at the ſame time, and very probably was not only of the ſame family, but alſo a near relation. His ſtyle of engraving in general is rather neater than that of Pietro; but in drawing and expreſſion he fell far ſhort of him. Thoſe plates, which he executed with the graver only, are cold and ſilvery, without effect, and by no means ſo meritorious as thoſe, where he called in the aſſiſtance of the point. Some of the ſtatues, which he engraved for Roſſi, are of this ſtamp.

Among the ſets of prints, which he publiſhed, I ſhall notice the following:

*Le Camere Sepolchrali* di Livia Auguſta, conſiſting of forty plates, after the deſigns of P. Ghezzi.

*Picturæ Raphaelis Urbinatis*, &c. or the pictures of Raphael Urbin, which are in the hall and chambers of the Vatican, engraved on twenty-two large plates, including the title, dated 1722.

Amongſt his ſingle prints,

A *Repoſe*, where the Virgin, with the infant Chriſt, is repreſented ſeated under a tree, and Joſeph appears working in the back-ground, a large upright plate, engraved at Rome, A. D. 1691, from Correggio.

The *firſt Moſaic Arch* in the church of St. Peter of the Vatican, a large plate, engraved A. D. 1696, from Ciro Ferri.

The *rape of Europa*, a large plate, length-ways, dated February 1, 1699; from Paolo de Mattei.

He alſo engraved from Albano, Pietro de Cortona, Bernini, Annib. Carracci, Giovanni Lanfranchi, Carlo Maratti, Nicholas Pouſin, and ſeveral other maſters.

PIETRO

## PIETRO AQUILA.

Flouriſhed, 1696.

The prevalence of genius in this artiſt was ſuch, that even the gloomy retirements of an eccleſiaſtic life could not overcome it. He was born at Palerma, and in his youth applied himſelf to ſuch ſtudies, as might capacitate him for the reception of orders, which he actually took upon him, and ſupported his character in a very reſpectable manner. His ſtudies and retirements, however, prevented not his following the dictates of his natural inclination, with reſpect to the arts. How much he loved them may be eaſily conceived, by the rapid progreſs he made in them. As a deſigner and a painter, he ſtands high in the eſtimation of the curious. But as an engraver, he is more generally, and perhaps more deſervedly known. He drew admirably, and etched in a bold, free manner, finiſhing his lights, and harmoniſing his ſhadows with ſmall dots. His greateſt faults are want of effect from ſcattering his lights, and what by the artiſt is called *manner* in his drawing. The firſt gives a confuſed, flat appearance to his prints; and the laſt preſents us with a ſtyle of his own, inſtead of that of the painter from which he copied; and theſe faults ſeem never more glaring, than in his prints from Raphael; where the chaſte ſimplicity of outline, the great characteriſtic of that wonderful maſter, is loſt in the *manner* of Pietro Aquila. It is from Annib. Carracci, that he has beſt ſucceeded; and his prints from that artiſt will, I truſt, be always held in great eſtimation. In all his works he diſcovers much ſcientific knowledge. The extremities of his figures, in general, are well proportioned, the heads expreſſive, and the characters finely preſerved; but his outlines are often too hard upon the lights; and the folds of the drapery too ſtrongly marked. It appears from his prints, the drawings of which he made from the original pictures, that he reſided chiefly, if not entirely, at Rome, where perhaps he alſo died.

He engraved ſeveral plates from his own compoſition: amongſt the reſt,

*An adoration of the wiſe men*, a large, upright plate.

Two of *the flight into Egypt*: the one a ſmall, the other a large plate, both length-ways.

*Diana and Acteon*, a ſmall plate, length-ways.

Many from other maſters: amongſt the reſt,

*Imagines veteris ac novi Teſtamenti*, commonly called *Raphael's Bible*, from the pictures of that maſter in the Vatican. This work conſiſts of fifty-five plates, of which Cæſar Fantetti drew and engraved the firſt thirty-ſix plates, and the fortieth.

*The battle of Conſtantine*, on four large plates, from the picture of Julio Romano, which he painted from the deſigns of Raphael.

*Concilium Deorum*, commonly called *Lanfranc's Gallery*, repreſenting the aſſembly of the Gods, on nine plates, including the title, a large folio, from Giovan. Lanfranchi.

*The battle of Arbella*, where Alexander overcame Darius king of Perſia, from Pietro de Cortona, a large print on two plates.

*The rape of the Sabines*, a large plate, length-ways, from the ſame.

*The ſacrifice of Polyxana*, the ſame, from the ſame.

*The triumph of Bacchus*, the ſame, from the ſame.
*Sacrifice to Diana*, by Xenophon, on four large plates, from the ſame.
*Moſes ſtriking the Rock*, from Ciro Ferri, a large plate, length-ways.
*The triumphs of the Chriſtian religion*, an emblematical print, from Carlo Maratti, a large plate.
*The death of the Virgin*, a large plate, length-ways, from Giovan. Morandi.

## AQUILA. See ARENT VAN HALEN.

## TOBIAS AQUILANUS.

Flouriſhed, 1570.

I find no account of this artiſt. He engraved an upright plate of the Crucifixion, dated 1570.

## HORATIUS DE SANCTIS AQUILANUS. See SANCTIS.

## POMPEO AQUILANO, or DELL'AQUILA.

Flouriſhed, 1550, to 1570.

A Neapolitan painter, born in the town of Abruzzo. He is ſpoken of in the Abecedario as an artiſt of great merit. It is alſo ſaid, that he engraved; and to him is attributed, the lower part of a *deſcent from the croſs*, from a compoſition of his own; the whole of which was afterwards engraved by Horatius de Sanctis, A. D. 1572. Florent Le Comte mentions ſeven prints, of this artiſt, without ſpecifying, whether they were engraved by him or not.

## LEONARDO DELL' ARCA.

Flouriſhed,

Engraved, according to the Abbé de Marolles, ſome plates of ornaments and groteſque figures.

## JAMES MAC ARDELL.

Born, Died, 1765.

The works of this excellent artiſt are too well known, and too much eſteemed, to need any eulogium here. Baſan calls him "*one of the beſt engravers in mezzotinto, that England ever produced.*" Whether he has been ſurpaſſed or not by our more modern artiſts, I ſhall leave entirely to the judgment of my readers. It is generally ſaid, that he was an Iriſhman by birth. I have heard indeed (though not by ſufficient warrant to aſſert it for fact) that he was born in England, but of Iriſh parents. However this may be, he reſided chiefly in London, and died June 2, 1765.

The far greater part of his works are portraits, and many of them from the moſt celebrated painters of his time. I think it is generally remarked, that he ſucceeded beſt in his engravings from Vandyke. Two moſt beautiful prints from this maſter are,

*Time clipping the wings of Love*, an upright plate; and *Moſes in the ark of bulruſhes*, found by Pharoah's daughter, the ſame.

Add the following portraits alſo from Vandyke:

*George duke of Buckingham and his brother*, whole lengths, from the picture at Kenſington, dated 1752.

*Rachel, counteſs of Southampton*, ſeated in the clouds, whole length, upright, dated 1758,

I ſhall alſo take notice of the following: namely,

*St. Francis*, a moſt beautiful print, whole length, from Morillis.

*St. Jerom*, the ſame.

The portrait of Rubens with his wife and child, from a picture painted by Rubens himſelf.

*The tribute money*, from Rembrandt, a very fine print.

*Daniel Lock*, from Hogarth.

*Mr. Garrick and Mrs. Cibber*, in the characters of Jaffier and Belvidera, in Venice Preſerved, a large plate, length-ways, from Zoffany.

*The counteſs of Waldegrave*, from Sir Joſhua Reynolds.

## SANTES DE ARDUINIS.

Flouriſhed, 1515.

He is alſo called Arduino de Bologna; and, according to Gandellini, was both a painter, and an engraver on wood; but his prints are not ſpecified.

## ANT. JOSEPH D'ARGENVILLE. See DEZAILLIER.

## JONAS ARNOLD, or ARNOUL.

Flouriſhed,

A painter and engraver of hiſtory and portraits. He worked, amongſt other places, at Nuremberg, at Ulm, and at Paris. He drew the *portraits* and *figures* for Sigiſmond Van Bircken, Spiegel der Ehren, or *Mirrour of Honour*, which were engraved by Philip Kilian. Among his own engravings are,

*Louis le Grand*, ſeated upon his throne, whole length, a large upright plate, from Antoine Dieu.

*Louis Dauphin*, whole length, the ſame, and from the ſame painter.

## JOHN ARNOLD.

Flouriſhed,

An engraver of no great merit, by whom, among other things, is a ſmall plate of *Daniel in the lion's den*, from Fr. Xav. Palco.

## N. ARNOULT.

Flouriſhed, 1684.

A French engraver, who reſided at Paris, and acquired ſome reputation by his

portraits *a la mode*, of the perſonages at court. Of this kind are a ſet of *ſix figures* in folio, publiſhed in the years 1673 and 1674; alſo the portrait of *Madame la marquis d'Angeau* at her toilet, with many others, all engraved in a poor, coarſe manner, without any taſte.

## BALTHASAR ARNOULLET.

Flouriſhed,

Papillon informs us, that there is in the collection of the King of France, a large print, length-ways, of the *town of Poitiers*, engraved, as it ſhould ſeem, on wood, by Balthaſar Arnoullet of Lions, with the privilege of his *royal majeſty* for ſix years.

## A R R E.

Flouriſhed,

A Swediſh artiſt, by whom we have the *portrait* of Thorſtan Ruden, Epis. de Linkoping, in the form of a medallion.

## COSMAS DAMAN ASAM.

Born, Died, 1739.

A native of Bavaria; he went to Rome to purſue his ſtudies as a painter, and ſucceeded both in hiſtory and portraits. After which he reſided at Munich, where he died, A. D. 1739. On the plates, to which he engraved his name, it is inſcribed *Coſmus* Aſam; he is alſo called *Coſme Damien* Aſam, and *Goſmond Daniel* Aſam. We have by him,

An *altar-piece*, repreſenting a Franciſcan before the Virgin Mary, who appears in the air, ſurrounded by Angels: a large, upright plate.

Another large *altar-piece*, like the former in ſize, where Joſeph is preſenting a book to a biſhop: both from his own deſigns.

ASNE, See MICHAEL LASNE.

## JOHN ASNER.

Born, Died, 1748.

He was born at Vienna, and inſtructed in the art of Engraving by Dietel. However, he never produced any very meritorious work, being chiefly employed on devotional ſubjects. He died at Vienna, where he reſided, A. D. 1748.

## AMICO ASPERTINI.

Born, 1474. Died, 1552.

Native of Bologna, and the diſciple of Franceſco Francia. Maſini pretends, that he alſo engraved on copper, without ſpecifying his works. The invention, if not the engraving, of a large upright plate, repreſenting the *ſacrifice of Cain*, is attributed to him: a ſtrange groteſque deſign. Above we ſee the Angel driving our firſt parents out of Paradiſe: whilſt nearer to the front

front is an altar with an offering. Below, on the left ſide of the print, is Adam lying upon the ground, with an axe by his ſide; and oppoſite to him Eve ſeated holding a ſcepter. In the middle Cain appears holding a mirror and near to him a tree, at the foot of which is repreſented the ſerpent. The engraving is very indifferent, and the drawing worſe. I ſhould much rather ſuppoſe it to have been done by one of the inferior ſcholars of Marc Antonio.

## FRANTZ ASPRUCK.

Flouriſhed,

Was born at Bruſſels. From a great reſemblance, diſcovered in the works of this artiſt, with thoſe of Spranger, ſome have been led to conclude, that he was the diſciple of that maſter. He ſeems chiefly to have employed himſelf in painting figures: many of which have been engraved by different maſters. He alſo ſometimes amuſed himſelf with the graver; and his uſual mark was F. A. the initials of his name. By him we have,

*Four archangels*, half figures, on four ſmall plates: namely, Michael, Gabriel, Raphael, and Uriel.

*Love and Anteros*, half figures, a ſmall plate, marked with his name, Frantz Aſpruck, B. fecit.

## JOHN WALTHER VAN ASSEN.

Flouriſhed, 1514.

Among the early prints on wood, we find few ſuperior to thoſe attributed to this maſter. They are very boldly cut, with great ſpirit, and ſhow a vaſt fertility of invention. However, when he has attempted to expreſs the naked parts of the figure, he has by no means ſucceeded ſo well, as in the expreſſion of his heads, and the variety of characters he has given them. His mark, which is very ſingular, is copied on the plate of monograms, at the end of the volume, The reader will readily ſee the difficulty, which attends the explication of it. However, as it is thus decyphered by M. Chriſt, and I can by no means find a better ſolution, I have therefore willingly avoided all unneceſſary diſpute, by giving it as I found it. A ſmall upright print by this artiſt, repreſenting *an armed figure on horſeback*, inſcribed St. Hadrianum, has alſo written upon it, 'Amſtelodamus, in Ædibus Donardi Petri ad ſigne Caſtri Angelici:' from which we may reaſonably conclude, he reſided at that time at Amſterdam; but whether he was a native of that city or not, I cannot take upon me to ſay. We have beſides by him, a ſet of prints on wood, in circles about nine inches diameter, repreſenting *the life and paſſion of our bleſſed Redeemer*, dated 1514. That which repreſents *Chriſt praying in the garden* is particularly excellent.

Some very ſpirited *proceſſions*, &c.

## ADRIAN ASSCHOONEBECK.

Flouriſhed,

A Dutch engraver, by whom we have ſome ſlight, incorrect etchings, pub-

liſhed in Holland the latter end of the laſt century, repreſenting the flight of king James of England: with a deſcription of each plate. Theſe etchings are of a middling ſize, length-ways.

## JOHN AUBERT.

Flouriſhed, 1700.

This engraver was a native of France, and mentioned by M. Heineken as an architect. As an engraver he is much better known, at leaſt, I believe in England. His prints in general, are little more than etchings, very ſlight, and without effect. Beſides *academy figures* from Edme. Boucherdon, he engraved, among a variety of other things, a *book of ſtudies for drawing*, from Raphael and other great maſters, after the drawings of Boucherdon. Add to theſe the *portrait* of Gillot, an upright oval.

## MICHAEL AUBERT.

Born, Died, 1740.

This artiſt, as well as the former, was a Frenchman, and perhaps of the ſame family. He reſided at Paris, and died, A. D. 1740. He was much employed in engraving portraits; but we have many other ſubjects by his hand. His manner was ſlight and free; and in his beſt hiſtorical ſubjects, he ſeems to have had an eye to the prints of G. Audran.

Amongſt his portraits I ſhall only notice the following:

*Louis the Dauphin of France* on horſeback, an upright plate from Le Sueur.

*Louis XV.* alſo on horſeback, the ſame.

*Mars and Venus*, bound by Love, middling ſize, upright plate, from Paolo Veroneſe, for the Crozat collection.

*Mars diſarmed by Venus*, of the ſame ſize, from the ſame maſter and for the ſame collection.

*Laban ſeeking for his gods*, and the *reconciliation between Jacob and Eſau*, two middling ſized upright prints, from Stephen Jeaurat.

*The brazen ſerpent*, from Rubens; and many others from various maſters.

## AUBRIER.

Flouriſhed,

A name, as M. Heineken informs us, found upon the portrait of Cæſar Bargio, duke of Valentinois.

## ABRAHAM AUBRY.

Flouriſhed, 1650.

A native of Oppenheim; about the year 1650, he reſided at Straſbourg, where he followed the employment of a printſeller. As an engraver, he poſſeſſed ſo little merit, that his works are not worth recording.

The *twelve months*, from Sandrart, eleven of which are engraved by Abraham Aubry, are among his beſt plates: the twelfth, the month of May, is by F. Brun.

PETER

## PETER AUBRY.

Flouriſhed,

An engraver and printſeller, a native of Oppenheim, and probably of the ſame family with the preceding artiſt, was alſo eſtabliſhed at Straſburgh, where he traded very largely; eſpecially in portraits, of which we have a great number engraved by him, or under his direction. But they are ſo very indifferent, as not to merit a ſeparate liſt. Profeſſor Chriſt attributes to this engraver, thoſe prints, marked P. A. but I muſt differ from him in this inſtance; for all the prints I have ſeen thus marked, are in a ſtyle as much ſuperior as it is different from that of Peter Aubry.

## JOHN PHILIP AUBRY.

Flouriſhed,

An Engraver and printſeller at Franckfort, of the ſame family with the preceding, who alſo engraved a prodigious number of prints, ſome of them being portraits, as well for the bookſellers as for his own collections; but by no means ſuperior to the former in merit.

## ROBERT VAN AUDEN-AERD.

Born, 1663. Died, 1743.

From the town of Oudenord, or, as the French often write it, Audenaerde, of which his father was a native, our artiſt is ſaid to have taken his name. He himſelf was born at Ghent, A. D. 1663, and very early in life applied himſelf to painting. He ſtudied under Mierhop Van Cleef, and ſeveral other maſters; and going to Rome, was received by Carlo Maratti, into his academy. As a painter he is ſpoken of with great praiſe. It is ſufficient, in the preſent work, to conſider him as an engraver only. But his ſtudies in the art of engraving were interrupted in their beginning, by the following unexpected incident. He frequently uſed to amuſe himſelf at his leiſure, with the point; and being pleaſed, as it ſhould ſeem, with a ſketch of his maſter, repreſenting the *marriage of the Virgin*, he etched a plate from it. The impreſſions being circulated abroad, Carlo Maratti accidentally ſaw one of them in a print ſhop; and by enquiry ſoon diſcovered its author. Auden-aerd felt ſeverely the effects of his reſentment, which he carried to ſuch an height, that he forbid him to approach his ſchool, declaring he would never ſee his face again. However, after ſome time had paſſed, his friends made known to Maratti, how very ſorrowful the young man was for his offence; and by their interceſſion, and his promiſing never to publiſh any thing again from his pictures without his conſent, the fault was excuſed; and the pupil was again received by his maſter, who encouraged him to purſue the art of engraving with aſſiduity; which he accordingly did, and made ſuch great progreſs, that Maratti was extremely pleaſed with his performances, and employed him afterwards to engrave many of his beſt pictures.

After reſiding a long time at Rome, he returned to his own country, where he died, A. D. 1743. His prints have not always the name at full length; but after

after an R he ſubſtituted a cypher, compoſed of an A and a V, adding the word *Gandenſis*, that is, of Ghent, the name of the town where he was born. See the cypher on the plate, at the end of the volume.

The plates, which were done by this artiſt, entirely with the graver are not equal, in my opinion, to thoſe, where he alſo uſed the point: they are cold, and deſtitute of effect, and often, from his great ſolicitude to avoid an outline, his draperies appear heavy, and want ſharpneſs in the folds. The ſame heavineſs appears alſo in his heads and other extremities, and all the naked parts of the figure in general; as I think, will readily be allowed on examination of that print, which repreſents the *aſſumption of the Virgin*, from Carlo Maratti, a middling ſized, upright plate, with this inſcription, *Quaſi aurora conſurgens*; which, if compared with the ſlight etching of *Hagar and Iſhmael*, from the ſame maſter, I think the ſpirit of the latter will well repay the want of that neatneſs, which is found in the former. He certainly poſſeſſed great knowledge of the human figure; and his drawing is ſeldom incorrect, unleſs it may be thought, that the extremities are ſometimes rather large.

Among his beſt prints are generally ranked the few which follow:

*The birth of the Virgin*, a large upright plate, arched at the top, from Annibal Carracci.

*The death of the Virgin*, a large plate, length-ways, from Carlo Maratti.

*The martyrdom of St. Blaze*, a large upright plate, from the ſame maſter.

*Saint Phillippe Neri*, a middling ſized upright plate, from the ſame.

*Apollo and Daphne*, a large print, length-ways, on two plates, from the ſame.

Among his other works, which are from a variety of maſters, there are ſome *portraits*, and alſo three etchings from Domenichino, which are very ſlight and indifferent.

## CLAUDE AUDRAN.

Born, 1592. Died, 1677.

The firſt of the celebrated family of the Audrans, mentioned as an artiſt. He was the ſon of Louis Audran, an officer belonging to the wolf-hunters, in the reign of Henry the Fourth of France. Claude Audran was born at Paris, A. D. 1592, but I think he did not take up the graver till rather late in life; and we have very few things done by him. He never made any great progreſs in the art; ſo that his prints are held in little or no eſtimation. Yet though he acquired no great reputation by his own works, it was no ſmall honor to him to be the father of three great artiſts, Germain, Claude, and Girard; the laſt of which has immortalized the name of the family for ever. Claude Audran retired from Paris to Lyons, where he reſided, and died A. D. 1677.

## CARL or KARL AUDRAN.

Born, 1594. Died, 1674.

It is generally believed, that this eminent artiſt was the brother of Claude Audran, mentioned in the preceding article; but others have aſſerted, that he was

was couſin-german to him only. It is, however, univerſally agreed, that he was born at Paris, A. D. 1594. In his infancy he diſcovered much taſte, and a great diſpoſition for the arts; and to perfect himſelf in engraving, which he appears to have been chiefly fond of, he went to Rome, where he produced ſeveral prints, that did him great honour; at his return, he adopted that ſpecies of engraving, which is performed with the graver only.

What maſter he ſtudied under at Rome, cannot eaſily be determined. The ſtyle he adopted is very like that of Cornelius Bloemart, but ſtill neater; perhaps the prints of Lucas Kilian and of the Sadelers may have laid the firſt foundation which he built upon. A print I have now before me by him, namely, an *emblematical ſubject*, wherein is repreſented a prince, ſeated upon a throne, ſurrounded by a variety of figures, from Alex. Vajanus, has much of Kilian's manner.

On his return to his own country, he ſettled at Paris, where he died. A. D. 1674, without having ever been married. The Abbé Marolles, who always ſpeaks of this artiſt with great praiſe, attributes 130 prints to him: amongſt which, the *annunciation*, a middling ſized plate, upright, from Annabale Carracci; and the *aſſumption*, in a circle, from Domenichino, are the moſt eſteemed.

In the early part of his life he marked his prints with C, or the name of Carl, till his brother Claude publiſhed ſome plates with the initial only of his baptiſmal name; when, for diſtinction ſake, he uſed the letter K, or wrote his name Karl, with the K inſtead of the C. Beſides thoſe prints already mentioned, I ſhall notice the following:

*A large emblematical* print, length-ways, from Pietro de Cortona.

*A holy family*, with St. Catherine, accompanied by many Angels, a middling ſized plate, length-ways, from James Stella.

Another *holy family*, where the Virgin is taking an apple, which St. John preſents to her; and St. Catherine, who is repreſented kneeling before her, is raiſing the infant Chriſt, with this inſcription beneath: *Oſculetur me, &c.*

*A dead Chriſt*, with two Angels, from J. ab Ach. This print is evidently copied after that, which Raphael Sadeler engraved from the ſame painter. It has much of the manner of Sadeler, and is of the ſame ſize.

Several *portraits*, and a vaſt variety of other ſubjects, from the greateſt maſters.

## GERMAIN AUDRAN,

Born, 1631. Died, 1710.

This artiſt was the eldeſt ſon of Claude, mentioned in the preceding article but one, and was born at Lyons, where his parents then reſided. Not content with the inſtructions of his father, he went to Paris, and perfected himſelf under his uncle Carl; ſo that, upon his return to Lyons, he publiſhed ſeveral prints, which did great honour to his graver. His merit was in ſuch eſtimation, that he was made a member of the academy eſtabliſhed in that town, and choſen a profeſſor. He died at Lyons, A. D. 1710, and left behind him four ſons, all artiſts: namely, Claude, Benoiſt, John, and Louis.

Among

Among his works are ſome *portraits*, and a variety of other ſubjects, as *ornaments*, *vaſes*, *cielings*, &c. &c.

A large book of *views in Italy*.

A book of ſix *landſcapes* from Gaſpre.

## CLAUDE AUDRAN.

Born, 1639. Died, 1684.

The ſecond of this name, and ſecond ſon to Claude, of whom we have ſpoken in a former page. He was born at Lyons, A. D. 1639, and went to Rome to ſtudy painting, he ſucceeded ſo well, that, at his return, he was employed by Le Brun, to aſſiſt him in the battles of Alexander, which he was then painting for the king of France. He was received into the Royal Academy in the year 1675, and died unmarried at Paris, A. D. 1684. His virtues, ſays Abbé Fontenai, were as praiſe-worthy as his talents were great. M. Heineken mentions this artiſt as an engraver, without ſpecifying any of his works in this line. I own I have never ſeen any.

## GIRARD, or GERARD AUDRAN.

Born, 1640. Died, 1703.

The moſt celebrated artiſt of the whole family of the Audrans. He was the third ſon of Claude Audran, mentioned in a preceding article, and born at Lyons, A. D. 1640. He learned from his father the firſt principles of deſign and engraving: following the example of his brother, he left Lyons, and went to Paris, where his genius ſoon began to manifeſt itſelf; and his reputation brought him to the knowledge of Le Brun, who employed him to engrave the *battle of Conſtantine*, and the *triumph* of that emperor; and for theſe works he obtained apartments at the *Gobelins*. At Rome, where he went for improvement, he is ſaid to have ſtudied under Carlo Maratti, in order to perfect himſelf in drawing; and in that city, where he reſided three years, he engraved ſeveral fine plates; among the reſt, the *portrait* of pope Clement the Ninth. M. Colbert, a great encourager of the arts, was ſo ſtruck with the beauty of Audran's works, whilſt he reſided at Rome, that he perſuaded Louis XIV. to recall him. On his return, he applied himſelf aſſiduouſly to engraving; and was appointed engraver to the king, from whom he received great encouragement. In the year 1681, he was named counſellor of the Royal Academy; and died at Paris, A. D. 1703. He had been married; but left no male iſſue behind him.

I own my great partiality for this maſter; and that partiality may by ſome of my readers be thought to lead me too far, when I ſay, that I conſider him as the greateſt engraver, without any exception, that ever exiſted in the hiſtorical line. However, I am not ſingular in this opinion; and, I believe, a careful examination of the *battles of Alexander* alone, engraved by this artiſt (which are ſaid to be equal, if not ſuperior to the pictures) will juſtify the aſſertion. His great excellency, above that of any other engraver, was, that though he drew admirably himſelf, yet he contracted no *manner* of his own; but tranſcribed (if I may be allowed the expreſſion) on copper ſimply,

ſimply, with great truth and ſpirit, the ſtyle of the maſter, whoſe pictures he copied. On viewing his prints you loſe ſight of the engraver, and naturally ſay, it is Le Brun, it is Pouſin, it is Mignard, or it is Le Sueur, &c. as you turn to the prints, which he engraved from thoſe maſters. Let any one examine the *battles* above-mentioned from Le Brun, the *preſervation of the young Pyrrhus* from Nicholas Pouſin, the *Peſt* from Mignard, and the *martyrdom of St. Laurence* from Le Sueur, and then judge candidly of the truth of this obſervation. Thus much, I hope, the reader will excuſe my ſaying; and I thought it the more indiſpenſably neceſſary in this place, becauſe a modern writer on prints has profeſſed to give, in one of the chapters of his *eſſay*, the characters of the "*moſt noted maſters*" in the art of engraving; and begins that chapter with the "*maſters in hiſtory.*" But neither in it, nor in any other part of the book, has he once mentioned the name of Girard Audran. Indeed Francois de Poilly, Girard Edelink, Robert Nanteuil, Lucas Voſterman, and very many other great artiſts, are in the ſame predicament. From what cauſe ſo unwarranted an omiſſion could proceed, I am at a loſs to account. The engravings of all the artiſts above-mentioned are too well known, one would think, to eſcape the obſervation of an author, pretending to criticiſe on the works of the "*moſt noted maſters*;" and if they were known to him, and he has not thought them worthy a place in his liſt, it muſt argue, that his want of judgment on the one ſide muſt be as great as his careleſſneſs on the other. It is a harſh unpleaſing taſk to cenſure others; for me eſpecially, becauſe I am thoroughly ſenſible of the numberleſs errors, which muſt unavoidably be found in the courſe of a work, like this of mine, and for which I ſhall ſtand in great need of the excuſe, and indulgence of my readers. Yet in juſtice to the public in general, and this excellent artiſt in particular, I thought it a duty incumbent on me to ſpeak as I have done. To what has been ſaid, I beg leave to add the following judicious obſervations, on the works of Girard Audran, by the Abbé Fontenai, taken chiefly from M. Baſan, with ſome ſmall variation and additions. "This ſublime artiſt, far from conceiving, "that a ſervile arrangement of ſtrokes, and the too frequently cold and "affected clearneſs of the graver, were the great eſſentials of hiſtorical "engraving, gave worth to his works by a bold mixture of free hatchings "and dots, placed together apparently without order, but with an inimitable "degree of taſte; and has left to poſterity moſt admirable examples of the "ſtyle, in which grand compoſitions ought to be treated. His greateſt works, "which have not a very flattering appearance to the ignorant eye, are the "admiration of true connoiſſeurs, and perſons of fine taſte. He acquired "the moſt profound knowledge of the art by the conſtant attention and "ſtudy, which he beſtowed upon the ſcience of deſign, and the frequent "uſe he made of painting from nature. This great man always knew how "to penetrate into the genius of the painter he copied from; often improved "upon, and ſometimes even ſurpaſſed him." Thus far my author, who then adds the following aſſertion: "without exception, he was the moſt cele-"brated engraver, that ever exiſted in the hiſtorical line. We have, ſays he, "ſeveral ſubjects, which he engraved from his own deſigns, that manifeſted

" as much taſte, as character and facility. But, in the battles of Alexander, " he ſurpaſſed even the expectations of Le Brun himſelf."

One may, I think, very properly divide the works of Girard Audran into four claſſes, without mentioning his portraits.

FIRST, his ſlight prints or etchings; to which very little or nothing was done with the graver. Among theſe I ſhall rank the following:

The *deluge*, a large plate, lengthways, from La Fage.

The *paſſage through the Red Sea*, the ſame, from the ſame.

The *combat of Joſhua againſt the Amalekites:* with other plates, from the ſame.

The *empire of Flora*, from Pouſin, a middling ſized plate, length-ways.

An admirable large print on two plates, length-ways, from the ſame maſter, repreſenting *the preſervation of Pyrrhus.*

A *cieling* from Le Brun, wherein is repreſented the *four ſeaſons* of the year, dedicated to Louis XIV. engraved on five plates, which being paſted together form an oval, &c.

SECONDLY, thoſe more finiſhed, but in a rough, bold manner. For example:

*Paul and Barnabas at Lyſtra*, from the tapeſtries in the Vatican, a large print, length-ways.

*Coriolanus appeaſed by his family*, on two plates, a large print, length-ways, from Pouſin.

*Time ſupporting Truth*, from the ſame, an admirable print. The impreſſions, without the piece of drapery over the figure of truth, are very rare.

The cieling of the chapel *de Saulx*, repreſenting the *accompliſhment of the old law by the new one:* engraved 1681, from Le Brun, on ſix large plates, which join together. Great ſpirit, character, expreſſion, and beautiful drawing, are wonderfully united in this print.

The *death of St. Francis*, from Annibale Carracci, a large upright plate.

THIRDLY, thoſe in his moſt finiſhed manner: as,

*The battles of Alexander*, three very large prints, length-ways, each conſiſting of four plates, which join together, from Le Brun: namely,

*The paſſage of the Granicus.*

*The battle of Arbela.*

*Porus brought to Alexander*, after his defeat.

To this ſet are added two more large prints, length-ways, on two plates each, from Le Brun; as follow:

*Alexander entering the tent of Darius,*

And *the triumphal entry of Alexander into Babylon.* The former was engraved by Girard Edelink, and the latter by Girard Audran. It is to be remarked of all theſe plates, that thoſe impreſſions are generally moſt eſteemed, which have the name of Goyton, the printer, marked upon them.

The *Peſt*, from Peter Mignard, a large plate, lengthways. In the firſt impreſſions, the figure in the clouds is Juno with her peacock behind her; in the latter, the peacock is obliterated, and the wings of an Angel are added to the figure.

The *baptiſm of the Phariſees*, on two large plates, length-ways, from N. Pouſin.

The *martyrdom of St. Laurence*, from Euſtache le Sueur, a large plate, upright, arched at the top.

The

The *martyrdom of St. Agnes*, from Dominichino, of the ſame ſize, and uſually made a companion for the former.

And FOURTHLY, ſuch as he did with the graver only: theſe are but few and by no means equal in merit, as I think, with the former. I ſhall only mention,

*Æneas ſaving his father Anchiſes* from the plunder of Troy, after Dominichino.

A ſmall folio *frontiſpiece* to the effigies of the popes and cardinals, publiſhed at Rome, from Cyro Ferri.

His works, of which theſe are only a few, are very numerous, from Raphael Stella, Ant. Coypel, and many other maſters.

## BENOIT AUDRAN.

Born, 1661. Died, 1721.

He was the ſecond ſon of Germain Audran, born at Lyons, A. D. 1661, where he learned the firſt principles of deſign and engraving, under the inſtruction of his father. But ſoon after going to Paris, his uncle Girard Audran took him under his tuition, and Benoit ſo greatly profited by his inſtructions, that though he never equalled the ſublime ſtyle of his tuitor, yet he acquired, and deſervedly too, great reputation. Nay, the Abbé Fontenai adds this eulogium: "we admire in his works a ſhare of thoſe beauties, "which we find in the engravings of the illuſtrious Girard." He was honoured with the appellation of the king's engraver, and received the royal penſion. He was made an academician, and admitted into the council, A. D. 1715. he died unmarried at Louzouer, where he had an eſtate, A. D. 1721.

His manner was founded upon the bold, clear ſtyle of his uncle. His outlines were firm and determined; his drawing correct; the heads, of his figures, are in general, very expreſſive; and the other extremities well marked. His works, when compared with thoſe of his uncle, appear to want that mellowneſs and harmony, which are ſo conſpicuous in the latter; they are more dry; and the round dots, with which he finiſhes his fleſh upon the lights, are often too predominant. In his moſt finiſhed plates, we find the mechanical part of the engraving extremely neat, and managed with great taſte and judgment. Among his neateſt prints may be reckoned that, which repreſents

*Alexander ſick*, drinking from the cup, which his phyſician preſents him: a circular plate, from Le Sueur.

I ſhall alſo notice the following:

*Moſes defending the daughters of Jethro*, engraved by him, conjointly with his brother John; a large plate, length-ways, from Le Brun.

*The eſpouſals of Moſes*, companion to the former, from the ſame.

*The brazen ſerpent*, a large plate length-ways, from the ſame.

*The elevation of the croſs*, the ſame, from the ſame.

*The ſeven ſacraments*, copied from thoſe of Peſne, ſeven large plates, length-ways, from N. Pouſin.

Two fine plates from Rubens, engraved for the collection, from the Luxembourg gallery.

*Chriſt with Martha and Mary*, a large plate, length-ways, from Euſtache Le Sueur.

*St. Paul preaching at Athens*, the ſame, from the ſame.

Several excellent *portraits*, and a variety of other fine plates, from different maſters.

## JOHN AUDRAN.

Born, 1667. Died, 1756.

The third ſon of Germain Audran; was alſo born at Lyons, A. D. 1667; and, after having received inſtructions from his father, went to Paris, to perfect himſelf in the art of engraving, under his uncle Girard Audran. At the age of twenty years, the genius of this great artiſt begun to diſplay itſelf in a ſurpriſing manner; and his future ſucceſs was ſuch, that, A. D. 1707, he obtained the title of engraver to the king, and had a penſion allowed him by his majeſty, with apartments in the Gobelins; and the following year he was made a member of the Royal Academy. He was eighty years of age, before he quitted the graver; and near ninety, when he died at his apartments, aſſigned him by the king. He left three ſons behind him; one of which was alſo an engraver, as we ſhall ſee below.

The moſt maſterly and beſt prints of this artiſt, in my opinion, are thoſe, which are not ſo pleaſing to the eye at firſt ſight. In theſe the etching conſtitutes a great part; and he has finiſhed them in a bold, rough ſtyle. The ſcientific hand of the maſter appears in them on examination. The drawing of the human figure, where it is ſhown, is correct. The heads are expreſſive, and finely finiſhed; the other extremities well marked. He has not, however, equalled his uncle. He wants that harmony in the effect; his lights are too much and too equally covered; and there is not ſufficient difference between the ſtyle, in which he has engraved his back grounds, and his draperies. This obſervation refers to a fine print by him of *Athaliah*, and ſuch as he engraved in that ſtyle.

At other times he ſeems almoſt to have quitted the point, and ſubſtituted the graver. But here, I think he has not ſo well ſucceeded. The effect is cold and ſilvery. See, for example, the *Andromache* from Silveſtre. One of his beſt finiſhed prints, in this neat ſtyle, ſeems to me to be *Cupid and Pſyche*, from Ant. Coypel.

The following prints, among a large number of others by this maſter, are uſually much eſteemed:

*Moſes ſaved by Pharoah's daughter* a large plate length-ways, from Ant. Coypel.

*Athaliah rending her cloaths, on diſcovering the king in the Temple*; a large plate, length-ways, from the ſame maſter.

*Eſther before Ahaſuerus*, a large plate length-ways, from the ſame maſter.

*Cupid and Pſyche*, a middling ſized print, length-ways, from the ſame.

The *preſentation of Chriſt in the Temple*, a large plate, length-ways, from Mich. Corneille, a maſterly performance.

The *miraculous draught of fiſhes*, from Jouvenet, and its companion, the *reſurrection of Lazarus*, from the ſame maſter, both large plates, length-ways.

Duchange added to theſe plates two more: The *merchandiſers driven from the*

*the Temple by our Saviour*, and *Chriſt's repaſt with Simon the Phariſee*: both of the ſame ſize as the former, and from the ſame maſter.

Three plates from Rubens, in the collection engraved from the Luxembourg gallery, painted by that maſter.

The *battles of Alexander*, copied ſmaller from the large prints, engraved by Girard Audran from the pictures of Le Brun.

*Moſes defending the daughters of Jethro*, from the ſame maſter, engraved conjointly with his brother Benoit. This plate and its companion, *Moſes eſpouſing the daughter of Jethro*, were copied ſmaller by this artiſt, aſſiſted by Bernard Picart, the Roman.

*The miracle of the five loaves*, a large plate, length-ways, from Claude Audran.

*Chriſt healing the ſick and lame*, a large plate length-ways, from Ant. Dieu.

*Chriſt carrying the croſs*, a very large plate, length-ways, from the ſame.

*Andromache interceding for her ſon*, a large plate, length-ways, from Louis Silveſtre.

*St. Scholaſtic*, a large plate, upright, arched at top, from John Reſtout.

*St. Benoit*, the ſame, from the ſame.

Many good *portraits*, and other *fine prints*, from various maſters.

## LOUIS AUDRAN.

Born, 1670. Died, 1712.

The laſt ſon of Germain Audran, born at Lyons, A. D. 1670; from whence he went to Paris, after the example of his brothers, to complete his ſtudies in the ſchool of his uncle Girard. He died ſuddenly at Paris, A. D. 1712, aged 42, before he had produced any great number of prints by his own hand. He aſſiſted, it is preſumed, his brothers in their more extenſive works. Among the moſt eſteemed prints by this artiſt, are the following:

The *ſeven acts of mercy*, on ſeven middling ſized plates, length-ways, from Sebaſtian Bourdon.

The *cadavre* or *corps*, from R. A. Houaſſe, a middling ſized plate, length-ways.

## BENOIT AUDRAN.

Flouriſhed, 1735.

This Benoit, the ſecond of that name, an engraver, was the ſon of John Audran, and nephew to the former Benoit; and was alſo eſtabliſhed at Paris. He engraved but a few plates. It is neceſſary, however, to be careful not to confound him with his uncle. But a little attention will eaſily prevent this miſtake; for the ſecond Benoit is vaſtly inferior to the firſt, in point of merit.

We have ſome few *portraits* by this artiſt; and among other plates, the *deſcent from the croſs*, from a picture of Pouſin.

The *ages and elements*, from Lancret, engraved conjointly with Deſplaces and Nicholas Tardieu.

J. VAN

## J. VAN DER AVEELE.

Flouriſhed, 1698.

The name of an obſcure artiſt, affixed to the *frontiſpiece* of the nineteenth volume, in folio, of the work, entitled, *Theſaurus Antiq. Rom.* publiſhed by Peter Vander Aa, 1698. It is executed entirely with the graver, in a ſtyle, that reflects but little honour on the artiſt.

## JOHN VAN DER AVELEN.

Flouriſhed, 1696.

A Dutch engraver, who lived in the latter part of the laſt, and the beginning of the preſent century. He was chiefly employed by the bookſellers. He made a large etching of *ſhipping*. He alſo etched a large *view*, length-ways, of the *Orangerie de Sorguliet*; and ſeveral of the *plates* for *Lilii Giraldi opera*, *Lugd. Bat.* 1696, in folio, are by this engraver. Alſo the *cabinet of the fine arts*, copied from that which was publiſhed at Paris by Perault.

## JOSEPH AVELINE.

Born, 1638. Died, 1690.

An obſcure engraver, who ſeems to have worked for the bookſellers only. His name is cited by M. Heineken, without any reference to his works.

## ANTONY AVELINE.

Born, 1662. Died, 1712.

A Frenchman by birth, and ſettled at Paris, where he died, A. D. 1712, aged 50. His engravings are chiefly landſcapes and views; which he alſo deſigned himſelf, or drew from nature, and executed in a neat pleaſing ſtyle.

I ſhall notice,

A ſet of twelve *landſcapes*, middling ſized plates, length-ways, from his own deſigns.

Another ſet of ſix *landſcapes*, the ſame.

A ſet of *views of Paris*, the ſame.

A ſet of *views of different towns in France.*

A ſet of *views of different towns in Europe*, &c.

## PETER AVELINE.

Born, 1711. Died, 1762.

This artiſt was a Frenchman; but the place of his birth has not been noticed by any author I have met with. Perhaps he was born at Paris; and moſt likely was of the ſame family with Antony Aveline, mentioned in the preceding article. According to M. Heineken, he was inſtructed in the art of engraving in the ſchool of the Poillys, and died at Paris, A. D. 1762, aged 51. He deſigned, as well as engraved; and his general ſtyle appears to have been founded upon the neater manner of John Baptiſta de Poilly. His drawing of the human figure was rather mannered than correct; and his extremities often appear to be much neglected. His prints, for the moſt part,

part, are not highly finiſhed; but we frequently find in them a clearneſs of effect, which is very agreeable.

We have a prodigious number of plates, engraved by this artiſt, which one does not ſo much wonder at, ſeeing how ſlightly they are finiſhed in general.

He engraved a few plates from his own deſigns; the reſt are from a variety of maſters, as well ancient as modern. I ſhall mention the following:

The *death of Seneca*, from Luca Giordano, a large plate, length-ways, after a picture by that maſter in the gallery at Dreſden.

*Noah preparing to enter the ark*, and its companion, the *departure of Jacob*, two large plates, length-ways, from the pictures of J. Ben. Caſtiglione, which are in the Dreſden gallery.

*A large landſcape*, length-ways, with figures and cattle, from Berghem.

*The birth of Bacchus*, and *the rape of Europa*, its companion, two large plates, length-ways, from Francois Boucher.

*Folly*, a middling ſized plate, length-ways, from a deſign of Cornelius Viſſcher; in which he has attempted, and not unhappily, the ſtyle of that maſter's engraving.

A ſet of *Academy figures*, from Boucherdon. *A ſet of boys* in groups, from Boucher. *Some portraits*, &c.

## LEON AVEN. See DAVEN.

## JOHN GOTTFRIED AVERBACH.

Born, 1687. Died, 1743.

This artiſt was painter to the emperor Charles the Sixth, and was born at Mulhauſen, A. D. 1687. He reſided at Vienna, where he died 1743, aged 56. As an engraver, he is cited by M. Heineken, who mentions a print wherein he has introduced his own portrait, and in which he is repreſented painting that of his wife, which is engraved by himſelf.

## AUGUSTIN VENETIAN. See MUSIS.

## GASPER AB AVIBUS.

Flouriſhed, 1560 to 1580,

This engraver appears to have been a native of Padua; becauſe he ſometimes ſubſcribes his prints, *Gaſper Patavinus*. When he was born does not appear; but I am inclined to think, he ſtudied under George Ghiſſi Mantuanus, many of whoſe prints he profeſſedly copied, and whoſe manner in them he entirely adopted. But though he poſſeſſed ſome degree of merit, he never nearly equalled that excellent artiſt. He often ſigned his prints with a curious monogram, compoſed of the letters, which form the word *Gaſpar*. It is given on the plate at the end of the volume. At other times, he put *Gaſpar* only, or G. A. P. F. and ſometimes Gaſper Oſſello Padovano; and his prints are dated from 1560 to 1580.

I ſhall firſt take notice of a few of his prints, copied from George Ghiſſi.

The *laſt ſupper*, which that artiſt engraved from Lamb. Lombard; of the ſame ſize, or nearly, with the original print, marked GAS. P. F. 1564.

*Venus and Adonis*, and its companion, *a youth carrying his miſtreſs upon his ſhoulders*; two middling ſized upright plates, with the cypher above mentioned, dated 1563, from Lucas Pennis.

*Venus bathing*, from the ſame painter, marked on a tablet, GASP. F. dated 1564.

*The Mount Parnaſſus*, a large plate, length-ways, from the ſame painter. Theſe are chiefly the contrary way, from the originals. Other prints of his are,

*The woman taken in adultry*, a middling ſized plate, length-ways, marked Gaſpero Oſello Padovano *f.* from an uncertain maſter.

*The ſcourging of our bleſſed Saviour*, a large upright plate, Gaſpar ab Avibus Citadelenſis fecit.

But his chief work appears to have been the large folio volume, in five parts, containing the portraits of the emperors, archdukes, princes, &c. of the Auſtrian family. Each portrait is a whole length figure; and the plates are embelliſhed with ornamental borders. Here he has changed his manner; and ſomething more of the ſtyle of the Sadelers appears in it. The figures are very neat, but ſtiff, yet well proportioned, and poſſeſs much merit. He ſigns himſelf Gaſpar Patavinus inciſor, 1569, and at the bottom he has alſo added the word *Citadelenſis* to his name.

## CÆSAR AB AVIBUS.

Is cited by M. Heineken, as an engraver and a native of Padua; and it is ſaid, that he alſo ſigned himſelf Cæſar Patavinus. But, I own, I muſt doubt the exiſtence of ſuch an artiſt, and thoſe very portraits of the Auſtrian family, which Florent Le Comte has attributed to this engraver, belong evidently to Gaſper ab Avibus, mentioned in the preceding article. Others, depending upon the aſſertion of Le Comte, have been led into the ſame error.

## The CHEVALIER AVICE.

Flouriſhed, 1655.

A lover of the arts, who lived at Paris, and, for his amuſement, made ſome ſlight, ſpirited, but incorrect etchings, from Nicholas Pouſin and others. Among theſe the *adoration of the Magi*, a middling ſized plate length-ways, from Pouſin, is much eſteemed.

## PETER VANDEN AVONT.

Flouriſhed, 1645.

He was a native of Antwerp, and a painter of figures and landſcapes. He engraved ſome few plates, and ſold the engravings of other artiſts whom he employed. Among thoſe, which he performed himſelf, are the following: three *Madonas*, and a *Magdalen* aſcending to Heaven; but from his pictures a great many plates were engraved by various maſters.

## NICHOLAS AUROUX.

Flouriſhed, 1650.

According to M. Heineken, this engraver was a native of Lyons; but he worked alſo at Turin, chiefly, I ſuppoſe, for the bookſellers. The plates I have ſeen by him are executed with the graver, and in a very indifferent manner. The above-mentioned author ſpeaks of four *portraits* by him, and a *Virgin*, ſeated, holding the infant Chriſt, and St. John kiſſing his feet, in folio, inſcribed Sancta Maria Mater, &c. publiſhed at Lyons; and the *frontiſpiece* to the ſecond volume of Daniel Sennertus is by him, dated 1650.

## C. AUTGUERS.

Flouriſhed, 1623.

An obſcure engraver, who ſeems only to have worked for the bookſellers, and probably reſided at Lyons; for I have ſeen ſome few *frontiſpieces* engraved by him for books, which were there publiſhed, and one of them is dated 1623. His works are by no means eſtimable.

## AUTREAU.

Flouriſhed,

An engraver of *portraits*, as it ſhould ſeem, by whom we have the princeſs Heſſe Homberg.

## AUVRAY.

Flouriſhed, 1760.

An engraver of little eminence; according to M. Heineken, he was inſtructed in the art of engraving at Paris, and reſided at Baſile, and produced ſome few *portraits* of French comedians.

## JOHN AZELT.

Flouriſhed,

He alſo ſigned his name Azeld or Atzueld, and according to M. Heineken, reſided at Nuremberg. He ſeems to have confined himſelf entirely to portraits; and in that line he never roſe higher than mediocrity. Amongſt his works are the following.

The *emperor Joſeph*, from A. Hanneman.

*George Frederick prince of Waldeck.*

A ſet of *portraits*, of the kings of Spain, of Hungary, of Bohemia, and of Denmark.

And many of thoſe plates in *Freheri Theatrum Virorum Eruditione clarorum.*

# B.

## FRANCIS DE BABYLONE.

Flouriſhed,

This name, according to M. Chriſt, has by ſome authors been attributed to an artiſt called the *maſter of the caduceus*, becauſe he conſtantly marked his engravings with a *caduceus*, without any name or initial letters. He doubts however, the authority upon which this aſſertion is grounded. And indeed, in a variety of other caſes, where we have not only marks, but even initials, I fear juſt as much muſt be given upon conjecture, as in the preſent. With this caution, I have ventured to place the engravings of this maſter, which are too ſingular to be omitted, under this name. Thoſe authors muſt certainly be very greatly deceived, who have called him Iſrael Martin, and conſidered him as a very ancient engraver; adding further, that Albert Durer, Lucas Van Leyden, and Aldergrever, were his diſciples. Judging, from a careful examination of the ſtyle of his prints, I ſuppoſe that he flouriſhed about the middle of the ſixteenth century. His manner of engraving appears to be quite original. He executed all his plates (at leaſt all thoſe that I have ſeen) with the graver, in a ſlight manner, with fine ſtrokes, and not much croſſed. His drawing of the naked figure is generally very defective, eſpecially the extremities, which are continually too large, and very poorly marked. His heads are neither characteriſtic nor expreſſive; and his drapery is divided into a prodigious number of ſmall folds, like cords, which have a diſagreeable effect. But the ſingularity of his prints gives them a conſequence, they would never otherwiſe have obtained. Among others are the following:

A ſmall upright plate, repreſenting *Apollo and Diana*.

Another ſmall upright plate, repreſenting *three men bound*.

A *holy family*, on a ſmall ſquare plate, half figures: the Virgin is leaning on the ſtump of a tree, and the head of Joſeph is ſeen towards the right hand of the print.

Another *holy family*, a ſmall plate, length-ways, where the Virgin is repreſented ſeated at the foot of a tree; the child is ſtanding by her ſide; Elizabeth is ſeated near him; an angel is playing upon a muſical inſtrument; and Joſeph appears at the right hand of the print.

The *wiſe mens' offering*, a ſmall upright plate.

*St. Jerom writing*, and a crucifix before him, a ſmall plate, length-ways.

Two ſmall upright plates: one repreſenting a *man carrying a boat* and the other, a *woman with a child in her arms*. Jerom Hopfer has engraved both theſe figures on one plate, much larger, and decorated the head of the woman with ſtars and a glory.

A.

A *ſacrifice to Priapus* (which is attributed to M. Antonio, becauſe it has his tablet) is copied ſmaller by this artiſt, and the indecency, which appears in the former plate, is here removed. It repreſents a woman ſtanding by the altar, and another oppoſite to her, holding an infant; and an old woman's head appears in the back ground.

The mark, which he conſtantly puts to his engravings, is given on the plate of monograms, at the end of the volume.

## BACCIARELLI.

Flouriſhed,

A modern engraver, chiefly, I believe, of portraits. There is by him a portrait of Auguſt. Staniſlaus Poniatowſki, king of Poland.

## E. BACH.

Flouriſhed,

I have never ſeen any of this artiſt's performances: he is, however, cited for ſome hiſtorical pieces.

## J. BACHELEY.

Flouriſhed, 1760.

According to M. Baſan, this artiſt reſided at Roan. He engraved ſeveral landſcapes from different maſters.

## LUDOLPH BACKHUYSEN.

Born, 1631. Died, 1709.

This great artiſt was born at Embden, A. D. 1631. His firſt inſtructions in painting he is ſaid to have received from Albert Van Everdingen; but he perfected himſelf chiefly by his own obſervation of other maſters. His great excellency conſiſted in painting ſhipping, ſea-pieces, and ſea-ports; and his merit, in this line, is too generally known to require any repetition. He died at Amſterdam, A. D. 1709, aged 78. As an engraver, we have a few little etchings by him, *views of the Y*, a ſmall arm of the ſea near Amſterdam.

## SISTO BADALOCCHIO.

Flouriſhed, 1607.

This artiſt was born at Parma, A. D. 1581, according to Baſan; and died at Rome A. D. 1647, aged 66. But what authority that writer had for his aſſertion, I do not know. Other authors tell us, that he died young. He was the diſciple of Annibale Carracci, and made a very conſiderable progreſs in his profeſſion as a painter. He alſo amuſed himſelf with the point; and we have many etchings by him, in a ſlight, free, maſterly ſtyle. They are generally more finiſhed, than thoſe of Guido; but the extremities are by no means ſo finely drawn.

Amongſt others are the following:

*Raphael's bible*, from the pictures of Raphael in the Vatican: ſmall plates, lengthways, engraved conjointly with Lanfranchi.

The *Gallery*, which Annibale Carracci painted for cardinal Fernaſe, engraved alſo conjointly with Lanfranchi, and dedicated to his maſter, A. D. 1607.

A *holy family*, with St. John, a ſmall upright plate, half figures only.

Several ſpirited etchings from his own deſigns, and ſome from Correggio.

He uſually marked his etchings, Siſto. B. F.

## ALESSANDRO BADIALI.

Born, 1626. Died, 1671.

This artiſt was a painter of conſiderable eminence, born at Bologna, A. D. 1626. He was the diſciple of Flaminio Toro, and died A. D. 1671, aged 45. He amuſed himſelf with etching, which he performed in a very ſlight ſtyle. Among others, there are by him the following pieces:

*Chriſt taken down from the croſs*, a ſmall upright plate, from his maſter Flaminio Toro.

A *holy family*, the ſame, from the ſame.

A *Virgin* ſeated, with the infant Chriſt upon her lap; a biſhop and an eccleſiaſtic are kneeling before her: a middling ſized, upright plate, from a compoſition of his own.

## J. BAECK.

Flouriſhed,

A modern engraver at Augſbourg, who, according to profeſſor Chriſt, engraved ſeveral ſmall plates, which he marked with B. ſc. and *J. B. fe.* The mark I. B. F. I have ſeen affixed to ſome very maſterly etchings of the cardinal virtues, from a painter whoſe name I know not; but theſe initials are ſubſtituted for it, A. C. I. which perhaps may mean Agoſtino Carracci, inv.

## J. A. BAENER.

Flouriſhed,

I have ſeen a large folio plate by this obſcure artiſt, repreſenting an emblematical ſubject, in which we ſee a man kneeling at the feet of another man, with a book before him; and an hand, holding a ſword, is ſtriking from the clouds at the latter: a very indifferent print, executed entirely with the graver, in a heavy, coarſe, and bad ſtyle.

## M. BAES.

Flouriſhed,

An engraver of very little note, whoſe labours, I ſuppoſe, were chiefly confined to the libraries. I have ſeen a ſmall ſcratchy etching by him, on an upright oval plate. The portrait of F. Paulus, a jeſuit, who was put to death.

Emble-

Emblematical of his ſuffering, the deſigner, according to the uſual method, has repreſented a ſword thruſt into his breaſt.

## ALEXANDER BAILLE.

Flouriſhed, 1764.

What countryman this obſcure engraver was, I cannot tell. His works however, are but little known. I have ſeen a print by him of St. Cecilia, engraved on a middling ſized upright plate, repreſenting only half of the figure, from Francis Fernando, dated 1764. To his own name he added del. et. ſculp.

## F. BAILLEUL.

Flouriſhed, 1722.

A modern French engraver, who was employed, among a variety of other artiſts, upon the plates, which were engraved at Paris, repreſenting the coronation of Louis XV.

## PETER BAILLU or BALLIU.

Flouriſhed, 1643.

This engraver is ſaid to have been a native of Antwerp. He learned the firſt principles of the art of engraving in his own country; after which he went to Italy, to perfect himſelf in drawing; where he engraved ſome few plates. On his return to Antwerp, he was much employed; and his engravings, by many collectors, are held in no ſmall eſtimation. To me his drawing appears exceedingly defective. His heads are ſeldom expreſſive or beautiful; and his extremities are conſtantly heavy, and not well marked. His general ſtyle, particularly in his beſt prints, ſeems to have been founded on that of Paul Pontius. He executed alſo his plates, like that artiſt, entirely with the graver. But, in point of merit, I conceive Baillu falls infinitely ſhort, when compared with Pontius.

Among his moſt eſteemed prints are reckoned the following:

A *dead Chriſt*, lying upon the knees of the Virgin Mary, a large upright plate, from Annibale Carracci.

*St. Michael overcoming the Demon*, from Guido; a middling ſized upright plate.

The *reconciliation between Jacob and Laban*, from Rubens, a large upright plate.

*Chriſt praying in the garden*, a ſmall upright plate, from the ſame.

The *combat of the Lapithæ*, a large plate, length-ways, from the ſame.

A *crucifixion*, from Ant. Vandyck, a middling ſized, upright plate, dated 1643.

A *Virgin* in the clouds, a middling ſized plate, upright, from the ſame.

*Rinaldo ſleeping with Armida*, a large upright plate from the ſame. The companion of this print is engraved by Peter de Jode.

A *holy family*, from Theodore Rombout.

*Suſanna*

*Suſanna and the Elders*, a middling ſized upright plate, from Martin Pepyn.

*Chriſt ſcourged*, a large upright plate, from Abraham Diepenbeck.

The *crowning with thorns*, the ſame, from the ſame.

Several eſteemed portraits, and other plates, from Pietro de Cortona, Rembrandt, John Thomas, and others.

## BENARD BAILLU or BALLIU.

Flouriſhed, 1672.

His name is alſo written Baleu. He appears to have been much employed in engraving portraits, which with his other works were chiefly publiſhed at Rome: from whence it ſeems reaſonable to conclude, that his principal reſidence was at this city. But whether he was a native of Flanders, or of the ſame family with the preceding artiſt, I cannot diſcover. He worked entirely with the graver. His ſtyle is heavy, and his portraits have no great ſhare of merit, either with reſpect to the drawing, or the execution of the mechanical part of the engraving. He certainly flouriſhed towards the latter end of the laſt century. The time of his birth, and of his deceaſe, are to me equally as uncertain, as the place of his nativity.

Among his other works I note the following:

The portrait of *Cardinal Urſini*, afterwards pope Benedict III. 1672.

Some of the plates for the book, entitled, *Effigies Cardinal. nunc viventium*, publiſhed at Rome by Jacobo di Rubeis.

Part of the *corniſhes* and *cielings*, in a large folio volume, containing engravings from the pictures of Pietro de Cortona, painted in the palace of the great duke of Tuſcany.

## I. BAILLY.

Flouriſhed,

I found the name of this artiſt to ſome very ſpirited etchings from Callot, in which the ſtyle of that maſter was exceedingly well imitated; but without a date.

## JAMES BAKKER.

Born, 1608. Died,

Baſan tells us, that this artiſt was a native of Haerlem; that he etched at Amſterdam ſeveral pieces of his own compoſition, and that he died in the year 1638 or 1641. I wiſh the author had ſpecified theſe pieces: I never ſaw them; nor can I tell, what ſubjects employed his point. There was a Jacob Bakker or Backer, painter of portraits and hiſtory, born, according to Pilkington, at Harlingen 1609, who died 1651. James Bakker, the ſame author informs us, was a native of Antwerp, and was dead before the above Jacob was born.

## BALDASSARE. See PERUZZI.

## BACCIO BALDINI.

Flouriſhed, 1480.

A goldſmith, born at Florence, to whom, according to Vaſari, Maſo Finiguerri communicated the invention of engraving, which he had lately diſcovered. Baldini, not being able to make the deſigns for his engravings, revealed the ſecret to Aleſſandro Boticelli, and they worked conjointly. At this diſtance of time it is impoſſible to ſay, with any degree of certainty, what part of the ancient reliques of engraving belong to this maſter. There are none of his works ſpecified by any of the early writers; nor is any mark, by which they may be diſtinguiſhed, put upon them. Some curious prints, without doubt coeval with this artiſt, and which, I am much inclined to think, are the productions of his graver, are deſcribed in the ſixth chapter of the eſſay at the begining of this volume, to which the reader is referred.

They repreſent the *muſes*, the *planets*, the *arts*, and *ſciences*; with various *trades*, and *handicraft-occupations*, &c. chiefly by ſingle figures incloſed in a narrow border, engraved on ſmall upright plates, one for each figure, to the amount of ſixty or upwards. Twenty-one were lent me by Mr. Thane; the reſt I found in the collection of Dr. Monro.

## VITTORIO BALDINI.

Flouriſhed, 1599.

According to M. Papillon, there was a printer of this name, who alſo engraved. He cites the *frontiſpieces* to the acts of the play called Aminthe, written by Taſſo; which are rudely cut; and one of them is marked B. F. for *Baldini fecit*. This play was publiſhed by him, A. D. 1599.

## JOHANNSSEN BALDUNG.

Flouriſhed, 1534.

An artiſt of the German ſchool. Johannſſen, the firſt name, ſignifies the ſon of John. According to M. Heineken, he was alſo called Baldung-Grien; or, as M. Chriſt reads it, Grun. M. Papillon makes another artiſt of this Grien, and reads the name Hans or John Bald Green, mentioning Baldung by himſelf in another place. But, for want of proper attention to the ſubject, this laſt author has been betrayed into ſuch a multitude of miſtakes, that it is dangerous to follow him. I know of no ſufficient authority, that he could have for the above aſſertion; therefore I ſhall follow the opinion of the two firſt mentioned authors. If the monogram, compoſed of an H. a B. and a G. be attributed to him, as from the ſtyle I think it ſafely may with great appearance of certainty, then it will appear, that he worked from A. D. 1510, to 1534. He alſo frequently uſed the H. and the B. joined together, without the G. All theſe marks the reader will find faithfully copied on the plate at the end of the volume. He worked only on wood; and his engravings are

executed in a bold ſtyle, with great freedom of hand; and poſſeſs (his latter prints eſpecially) an uncommon ſhare of merit. His figures are rather expreſſive than correct; the naked parts of them are poorly drawn; and the extremities, though free and ſpirited, are often heavy, and not well marked.

Among the variety of prints attributed to this maſter, are the following:

An *incantation*, a middling ſized print, upright, dated 1510.

A *man with a horſe*, a large upright in folio, no date.

*Chriſt* and the *twelve Apoſtles*, on ſeparate blocks, ſmall upright prints, dated 1519.

All theſe are marked with the H. B. and G. joined together.

Add the following:

Four ſmall upright prints, repreſenting the effects of love:

I. *Solomon's Idolatry*; II. *Samſon betrayed by Dalilah*; III. *David and Bathſheba*; IV. *Ariſtotle and his miſtreſs*. Theſe are very ſpirited, fine prints, and all I have ſeen belonging to this ſet; though originally there might be more of them: they are all incloſed in ornamental borders.

A *holy family*, with Elizabeth and St. Catherine, half figures, a middling ſized upright print, dated 1512.

A *ſingular print*, repreſenting a fore-ſhortened figure of a man, lying on his back in the fore-ground. Above appears an horſe, and an old woman holding a light; exceedingly ſpirited, and well. Theſe have the H. and the B. without the G.

Two middling ſized prints, length-ways, very finely cut, and exactly in the ſtyle of that laſt mentioned. They repreſent *horſes in a foreſt*, and have the name BALDVNG written at length, and the date 1534, on each of them.

## JOHN JOSEPH BALECHOU.

Flouriſhed, 1750.

A very celebrated and well known French engraver. He died, according to Baſan, ſome few years ſince at Avignon. This extraordinary artiſt worked entirely with the graver; and he was perfectly maſter of that inſtrument. The clearneſs of his ſtrokes, and the depth of colour which he produced, are far beyond any production prior to his own. But he did not draw well; on this account his prints want that freedom, correctneſs and harmony, which a perfect knowledge of drawing generally produces. With all their beauty they appear heavy; and the fleſh is not ſufficiently diſtinguiſhed, by the ſtyle of engraving, from the other parts of the figure; but has a cold ſilvery effect. This obſervation muſt be ſuppoſed to refer only to his figures. The two large plates, which he did from Vernet, one repreſenting a *ſtorm*, the other a *calm*, muſt ever be conſidered as very aſtoniſhing exertions of the artiſt. They are too well known, and too much admired, to need any further eulogium; and were never equalled, until they were ſurpaſſed by a countryman of our own. Let any one look at the Niobe, the Ceyx and Alcyone, &c. from Wilſon, and, I believe a very moderate ſhare of judgment will be neceſſary to turn the balance in favour of the latter.

His moſt eſteemed prints are,

The portrait of the *king of Poland*, whole length, from Rigaud, a large upright

upright plate, which is placed at the head of the collection of prints, engraved from the gallery at Dreſden.

The portrait of *Crebillon*, from Aved, twice engraved, large and ſmall.

*Saint Genevieve*, the patroneſs of France, a large upright plate, from Vanloo.

The *ſtorm*, a large plate, length-ways, from Vernet.

The *calm*, its companion, from the ſame painter.

A large print, length-ways, from the ſame, in which is repreſented ſeveral *women bathing*. Theſe four laſt prints are uſually ſeen with thick ſtrokes engraved over the writing; but in the firſt impreſſions, thoſe ſtrokes are wanting.

## ANTONIO BALLESTRA.

Born, 1666. Died, 1740.

A painter of great eminence, born at Verona. After having ſpent ſome time in learning the firſt principles of the art of painting from Antonio Belucci, he viſited Bologna and Rome, ſtudying from the works of the greateſt maſters; and, at laſt, entered the ſchool of Carlo Maratti. The progreſs he made under that maſter is ſuch, that he is ſaid to have nearly equalled him. He died A. D. 1740, aged 74. We have ſome few etchings by him, in a bold, maſterly ſtyle, but very ſlight. Among the reſt, a ſmall upright print, repreſenting the *Virgin, with the infant Jeſus and St. John.* The heads of three cherubs appear at the top: marked Antonius Baleſtra inv. et fecit, 1702.

## F. BALTESYS.

Flouriſhed,

An obſcure artiſt, who engraved the portrait of *Sir William Brog*, an officer of one of the Scotch regiments. 1600, ætat 37.

## J. BALZER.

Flouriſhed,

An engraver I believe, but little known: by him we have the portrait of *Joann. Amos Comenius.*

## BAMBOCCIO. See PETER VAN LAER.

## PETER VANDER BANCK.

Born, Died, 1697.

This artiſt, apparently of Dutch extraction, was born at Paris, and received his inſtructions in the art of engraving from the celebrated Francois de Poilly. He came over into England with Gaſcar the painter, about the year 1674, and married the ſiſter of a gentleman of eſtate in Hertfordſhire, named Foreſter. He was a laborious artiſt; but the pay he received for his plates, being by no means adequate to the time he beſtowed upon them, he was reduced to want; and, retiring from buſineſs, ſought an aſylum in the houſe of his brother in law. He died at Bradfield, and was buried in the church

there, A. D. 1674; leaving his widow in poſſeſſion of the chief part of his plates, which ſhe diſpoſed of to Brown, a printſeller, to great advantage, and left an eaſy fortune.

His chief employment was engraving of portraits; and, according to Virtue's account of this artiſt, publiſhed by the Hon. Mr. Walpole, he was the firſt in England, who engraved them on ſo large a ſcale. But even the novelty, it ſeems, added to their merit, could not ſufficiently recommend them to ſupport the artiſt. Like many of Poilly's diſciples, his great merit conſiſts in the laboured neatneſs, and management of the mechanical part of the art. Freedom, harmony, and chaſteneſs of outline, are by no means the characteriſtic of his prints. However, though they cannot rank with the ſuperior productions of Edelink or Nantueil, &c. they have their ſhare of merit, and doubtleſs will be always eſteemed in England, as preſerving the beſt reſemblance of many eminent perſons, who were living at that time.

Among his portraits, the following are much eſteemed:

*Sir Thomas Allen*, a very large whole ſheet print.

*Thomas Lamplugh*, archbiſhop of York, a large half ſheet print.

*Frederick duke of Schomberg*, the ſame.

*George lord Dartmouth*, the ſame.

*James Smith*, writing-maſter, from Faithorn, half ſheet print.

*Sir William Temple*, after Lely, the ſame.

*Richard Lord Maitland*, 1683, the ſame.

A portrait of *Wood*, the miller, whoſe arm was torn off by the mill-wheel, has the name of P. Vanderbank, ſubſcribed to it. "This could not," ſays the Hon. Mr. Walpole, "be done by P. Vanderbank the elder; for Wood's arm was torn off in 1737. As I find no account of his ſecond ſon (for he left three behind him) his name, (continues the ſame author) was probably Peter, and he might be an engraver." This plate was certainly executed by Vanderbank the painter, from whoſe deſigns we have a ſet of prints for Don Quixot, &c. Whether he was a ſon of Peter Vanderbank mentioned above, or not, I cannot diſcover.

## BANE.

Flouriſhed,

A name found at the bottom of a portrait of *Ann Scott*, ducheſs of Monmouth.

## ALEXANDER BANNERMAN.

Flouriſhed,

A modern Engliſh artiſt, by whom we have ſeveral etchings; among others the *death of Joſeph*, a middling ſized plate, length-ways, from Velaſco; and ſeveral other plates from the ſame maſter.

## BANNOIS.

Flouriſhed,

A name ſubſcribed to a print of *queen Elizabeth*.

## J. BAPTIST.

Flouriſhed, 1720.

The name of an obſcure and very indifferent engraver which I found ſubſcribed to ſome of the plates belonging to a collection in folio, entitled *Figures de la Bible*, publiſhed at Amſterdam, 1720. Theſe plates are engraved from the deſigns of Picart and others.

## JOHN BAPTISTA. See MONNOYER.

## JACOB BAPTISTA.

Flouriſhed,

An obſcure engraver, whoſe name is affixed to ſome *portraits*; among the reſt, to one of *Martinus Geterus*, Dr. Theol. Sax.

## MAURICE BAQUOY.

Flouriſhed, 1720.

An engraver of this century, ſays Baſan, by whom we have ſeveral etchings; amongſt the reſt,

A *naval combat*, from Martin. This is one of the four plates executed for the Czar.

A ſet of very neat vignettes, for the hiſtory of France by Daniel, from drawings by Boucher.

He alſo engraved ſome of the large views of Verſailles.

JOHN and CHARLES BAQUOY. I believe, theſe were both ſons to the above artiſt. The firſt, Baſan aſſures us, was; and I have met with the latter name on very modern prints: perhaps they may be both living.

## ANTONIO BARATTI.

Flouriſhed, 1759.

This artiſt engraved ſome of the plates for a collection of prints from the pictures of the marquis Gerini, entitled, *Raccolt di Stampe, repreſentanti i quadri piu ſcelti dei Signori Marcheſi Gerini. Tomo I.* in large folio, publiſhed at Florence.

## LE BARAUDIE.

Flouriſhed, 1638.

An artiſt mentioned by Florent le Comte, who engraved ſeveral plates of *deſigns and ornaments for gardens*, which were printed at Paris, and publiſhed by Michael Van Lochon, 1638.

## LOUIS BARBASAN.

Flouriſhed,

An eccleſiaſtic of Premontre, who engraved the *plan and perſpective view of*

*the abbey of Premontre*, where he reſided, from a drawing executed by Francois Bayette, another eccleſiaſtic belonging to the ſame abbey.

## BARBAULT.

Flouriſhed,

A modern artiſt, who reſided at Rome, where he died, according to Baſan, not many years ſince. He was a painter; but, I believe, of no extraordinary eminence. As an engraver, we have by him a collection of prints, in folio, of the *antiquities of Rome*; alſo a few etchings; amongſt the reſt, the *martyrdom of St. Peter*, from Peter Subleyras.

## JOHN BAPTISTA BARBE.

Flouriſhed, 1638.

A Flemiſh artiſt, born at Antwerp, and apparently inſtructed in the art of engraving by the Wierixes, whoſe ſtyle he imitated with great ſucceſs. Not content, ſays M. Baſan, with what he learned from the maſters of his own country, he went to Italy for improvement, particularly in the art of drawing, a requiſite though poſitively neceſſary, yet frequently neglected by engravers in general. He never indeed loſt ſight of that ſtiff, laboured ſtyle, which was the characteriſtic of the time in which he flouriſhed. His prints, though prodigiouſly neat, (being performed with the graver only) are however flat and wanting in effect. But his drawing is generally correct, and the extremities of his figures well marked.

He engraved ſome of the plates for *vita, paſſio, et reſurrectio Jeſu Chriſti*, the life, paſſion, and reſurrection of Jeſus Chriſt, publiſhed by the Collaerts, 1638, conſiſting of fifty middling ſized prints, length-ways, from Martin de Vos.

Some *devotional ſubjects*, of various ſizes, exactly in the ſtyle of the Wierixes.

A *holy family*, where the infant Chriſt is repreſented turning and kiſſing Joſeph, a ſmall upright plate, from P. P. Rubens: the firſt impreſſions are without the name of Rubens.

He alſo engraved from J. Bap. Paggi, Franciſco Franck, Theodore Van Loon, &c.

## BARBERI.

Flouriſhed,

A French artiſt, mentioned by Florent le Comte, as the engraver of a print, repreſenting *Paul and Silas* in priſon, with the convertion of the goaler, from Montagne: to him is alſo attributed the portrait of *Madam de Miramion*.

## ANTONY BARBEY.

Flouriſhed, 1697.

I found the name of this engraver upon a large whole ſheet *map of Rome*, very neatly executed, and dated 1697.

GIO-

## GIOVANNI FRANCESCO BARBIERI.

Born, 1590. Died, 1666.

GUERCINO DA CENTO is the appellation, by which this juſtly celebrated painter is moſt commonly known. He was called Guercino, from a caſt in his eyes: and Cento, from the village named Cento, where he was born. The pictures and drawings of this artiſt are univerſally held in the greateſt eſtimation. As an engraver, he has left only two memorials behind him, which are executed with great freedom and ſpirit, in a manner much reſembling thoſe admirable drawings of his with a pen; ſome of which were poorly imitated by Jo. Bap. Paſqualianus on copper; and ſince that time, in a very ſuperior ſtyle, by an excellent, and well known, modern artiſt, from the original drawings in the collection of his preſent majeſty.

The etchings by Guercino, are,

*St. John*, a ſmall upright plate, and

*St. Antony* of Padua, a half figure reading, nearly of the ſame ſize with the preceding print.

## DOMENICO DEL BARBIERE.

Flouriſhed,

This artiſt is better known by the name of Diomenico Fiorentino. He has often been confounded with Dominique Barriere; but the difference ſo eaſily to be diſcovered in the works of theſe two artiſts, will on examination, evidently prove the miſtake. Domenico del Barbiere was born at Florence. Baſan ſpeaks very highly of him as a painter, and greatly commends his works in ſtucco, which he performed under the inſpection of Roſſo in France. As an engraver, he certainly does not merit equal commendation. The prints, which I have ſeen of his, are chiefly groups, and ſometimes ſingle figures, from Michael Angelo, and other great maſters. They are often executed entirely with the graver, in a very ſtiff incorrect ſtyle. His etchings are by no means more meritorious. Conſidering him as a painter the drawing and the effect of his prints ought to have been greatly ſuperior to what we find they are: for in theſe he is as defective, as in the mechanical part of engraving. Among the reſt of his engravings is,

An *Angel*, ſtanding on a globe, holding two trumpets; and the artiſt's name is ſubſcribed Domenico del Barbiere Fiorentino.

To the *groups* and *ſingle figures*, from the laſt judgment of Michael Angelo, he uſually writes his name Domenico Fiorentino.

## V. BARDUCCI.

Flouriſhed, 1768.

By this engraver we have a portrait of *Paſcal Paoli*, the Corſican general.

## M. BARGAS.

Flouriſhed,

According to Baſan, this artiſt lived at the beginning of the preſent century, and etched ſeveral plates from the pictures of Peter Bout; amongſt the reſt, from that maſter, are two large *hiſtorical landſcapes*.

## A. F. BARGAS.

Flouriſhed,

I have ſeen a ſet of ſmall *landſcapes*, length-ways, with cattle and figures, ſlightly etched; but in a free maſterly ſtyle, ſubſcribed, A. F. Bargas, inv. et fec.

## THOMAS BARLACCHIUS.

Flouriſhed,

A name inſerted in the catalogue of the engravers, at the end of the Abecedario; but none of his works are ſpecified. I never ſaw any engravings by this artiſt.

## FRANCIS BARLOW.

Born, Died, 1702.

This artiſt was born in Lincolnſhire, and received his firſt inſtructions in painting from Shepherd, a portrait painter. His chief excellency lay in deſigning birds, fiſhes, and animals of all kinds, which he drew with great ſpirit, and in a very maſterly ſtyle. His drawings are generally ſlight; and the colouring of his pictures is by no means equal to the deſigns. The figures, which he often introduced into his compoſitions, are well executed, and diſpoſed with great judgment. And the diſtances and admirable landſcapes, with which he alſo uſually embelliſhed them, prove the fertility of his invention, as well as the excellence of his taſte. I have now before me a ſet of twelve prints, engraved from him by Hollar, repreſenting ſeveral ways of *hunting*, *hawking*, and *fiſhing*, publiſhed by John Overton; which prove, in every inſtance, in my opinion, the truth of theſe obſervations. According to Mr. Symonds, he reſided in Drury-lane, near the Drum. Mention is alſo made of his ſelling a picture of fiſhes for eight pounds. But whether this was a price adequate or inadequate to its merit, cannot be aſcertained; unleſs the ſize of the picture, and the labour beſtowed in finiſhing it, had been ſpecified. I ſhould fear he was not well paid for his performances, unleſs he lived extravagantly; for notwithſtanding all his excellency in deſign, the multitude of pictures and drawings he appears to have made, and the aſſiſtance alſo of a conſiderable ſum of money, ſaid to have been left him by a friend, he died in indigent circumſtances, A. D. 1702.

He deſigned the cuts for Ogilby's tranſlation of *Æſop's Fables*, and etched ſeveral of the plates himſelf.

Part of the plates for Edward Benlow's Divine Poems, called *Theophila*, in folio, publiſhed A. D. 1652, were alſo engraved by him.

A print

A print repreſenting an *eagle flying in the air, with a cat in its talons.* This event the artiſt himſelf was witneſs of in Scotland, whilſt he was drawing views there. The eagle was overpowered by the ſtruggling of the cat, and both fell to the ground, where he took them up.

He frequently uſed the initials of his name, inſtead of inſerting it at full length, as F. B. and thoſe he ſometimes incloſed in a ſmall circle.

## FREDERICO BAROCCIO.

Born, 1528. Died, 1612.

This admirable artiſt is better known as a painter, than as an engraver. He was born at Urbino, A. D. 1528, and died at the ſame city, in the year 1612, aged 84. His genius for the arts diſcovered itſelf in the very early part of his life; and according to De Piles, while yet a young man, he was employed at Rome by Pope Paul III. for whom he painted ſeveral things in freſco. His great reputation as a painter need not be recited here; ſuffice it to ſay, that he engraved ſeveral plates from his own compoſitions; which though ſlight, and not well managed, with reſpect to the mechanical part of the workmanſhip, are nevertheleſs moſt admirable, on account of the expreſſion, and excellent drawing, which is diſcovered in them. His heads are very beautiful and characteriſtic; and the other extremities of his figures finely marked. Amidſt all the difficulties he appears to have met with, in biting his plates with the aquafortis, after he had etched them, and his unſkilfulneſs in handling the graver, to harmonize and finiſh them, the hand of the maſter appears ſo evident, that the beauties we diſcover in them far overbalance the defects.

The following are by him, and from his own compoſitions.

An *annunciation*, a large upright plate.

A ſmall print in which the *Virgin* is repreſented holding the infant Chriſt. This plate was never compleatly finiſhed at the bottom.

*St. Francis receiving the ſtigmata*, or pretended marks upon his hands, feet, and ſide, a ſmall upright plate.

The *extatic viſion of St. Francis*, in which our Saviour and the Virgin appear to him, a large plate upright, arched at the top.

## JOHN BARON, or BARONIUS.

Flouriſhed,

He is alſo called *Toloſano*, becauſe he was native of Toulouſe. He reſided chiefly at Rome, as it ſeems from his works; the greater part of which were publiſhed there. He executed his plates entirely with the graver, in a ſervile, dry manner, very neatly, but exceedingly defective in drawing, expreſſion, and effect. Judging from the ſtyle and appearance of his prints, I ſhould imagine he flouriſhed towards the latter end of the laſt century.

We have by him,

The *Peſt*, a large plate length-ways, from Nicholas Pouſin.

A middling ſized plate upright, repreſenting an *emblematical ſubject*, from Andrea

Andrea Sacchi; where ſeveral eccleſiaſtics, clothed in white, are repreſented aſcending to heaven; which was alſo engraved by Giacomo Freii.

A *Madona*, a ſmall plate, from Bernini.

A variety of other ſubjects from different maſters.

## BERNARD BARON.

Born, Died, 1762.

This artiſt was a native of France, and in his own country received the firſt inſtructions in the art of engraving. He was brought into England by Du Boſc; but they diſagreeing about the plates of the hiſtory of Ulyſſes, engraved from Rubens, went to law with each other. Being afterwards reconciled, Baron accompanied Du Boſc to Paris, where he engraved ſome plates for the Crozat collection. How ſoon afterwards he returned to England, I know not: but he died in Panton-ſquare, Piccadilly, January 24, 1762. His manner of engraving ſeems to have been founded on that of Nicholas Dorigny. It is ſlight and coarſe, without any great effect; and his drawing is frequently very defective. Among his beſt plates may be reckoned, the *Jupiter and Antiope*, from Titian, a large plate, length-ways, from the Crozat collection.

The *Conaro family*, from the pictures of Titian at Northumberland-houſe.

*Charles the Firſt on horſeback*, from Vandyck, a large upright plate.

The *Pembroke family*, from a picture of the ſame maſter at Wilton, a large plate length-ways.

*Beliſarius*, the ſame, from the ſame.

The *Naſſau family*, the ſame, from the ſame: the picture is in poſſeſſion of earl Cowper.

*Henry the Eighth granting the charter to the barber ſurgeons*, from John Holbein, a large plate, length-ways, &c.

## JOSEPH BARON.

Flouriſhed, 1720.

I have ſeen but few prints by this engraver; and thoſe are very indifferently executed. If he was not a native of Venice, it ſeems by his prints, (which were, I believe, chiefly engraved for the bookſellers) that he reſided there. His manner is coarſe and unpleaſing; and his drawing exceedingly defective. I ſhall only remark,

A large upright plate, arched, repreſenting the *crucifixion of our Saviour*, with angels in the air, and Mary Magdalen and Saint John at the foot of the croſs; which was engraved by him for a large folio book, thus entitled, *Il gran Teatro delle Pitture di Venezia*, 1720, with his name Iſeppo Baroni Incid.

## JOHN BARRA.

Flouriſhed, 1624.

An engraver of the laſt century, of whom we have no account. He reſided however at London, as we find by ſome of his prints. Of what country he

he was a native, or when he died, are equally uncertain. He executed his plates entirely with the graver, and without any etching. At leaſt, all that I have ſeen are in this ſtyle. He ſeems to have formed his taſte upon the prints of the Sadelers. But though he imitated, in ſome degree, their manner of engraving, yet he by no means equalled them, either in correctneſs of the drawing or expreſſion. His prints are cold and ſilvery. We ſee in them a painful, laborious exertion, without genius. He engraved the portrait of *Lodowick*, duke of Richmond and Lenox, A. D. 1624.

*Time and Truth*, a ſmall upright plate, from Paulus ab Eſtatis.

*Bathſheba at the bath*, a ſmall upright plate, from a painter whoſe initials are G. W.

Some *groteſque ornaments*, from Nicaſius Rouſſeel, inſcribed John Barra ſculp. Londini.

## SEBASTIAN BARRAS.

Flouriſhed, 1700.

An engraver in mezzotinto, who was employed by M. de Boyer, counſellor of the parliament at Aix, conjointly with James Coelmans, to engrave the pictures of the great maſters, which were in the poſſeſſion of that connoiſſeur. The plates of this artiſt are all ſcraped in a very indifferent ſtyle; the lights are too ſudden upon the ſhadows, and the grounds appear to have been very badly laid; ſo that the effect is coarſe and harſh. His drawing is alſo very defective.

## GEORGE BARRET.

Died, 1784.

An excellent landſcape painter, by whom we have ſome ſlight, but ſpirited etchings of landſcapes. He was a member of the Royal Academy, and died at London, A. D. 1784.

## GIACOMO BARRI.

Flouriſhed, 1650.

This artiſt was a painter, born at Venice, but he alſo amuſed himſelf with the point; and we have ſeveral etchings by him, as well from his own compoſitions, as thoſe of other maſters. In the year 1651, he publiſhed at Venice a book greatly eſteemed, entitled *Viaggio Pittoreſco d'Italia*, octavo.

I ſhall only notice the following etching by him, which I have now before me: A *nativity*, from Paolo Veroneſe, with angels in the clouds above: a middling ſized upright plate, very ſlight and free, but by no means correct.

## DOMINIQUE BARRIERE.

Flouriſhed, 1650.

This artiſt (who is often confounded with Domineco del Barbiere, of whom we have ſpoken above) was a native of Marſeilles, and flouriſhed according to Baſan, about the middle of the laſt century. His etchings greatly reſembled

thoſe of Stephen de la Bella; and we have by him many pretty *landſcapes* and *ſea-views*, from his own compoſitions; and others from Claud Lorrain. Alſo the *hiſtory of Apollo*, conſiſting of ſeveral plates, from the pictures of Dominichino and Viola.

## A. BARRODUCCEO.

Flouriſhed,

A name I found inſcribed to ſome ſmall upright plates, repreſenting the *liberal arts and ſciences*, executed in a ſtiff, dry ſtyle, entirely with the graver. The heads and other extremities of the figures are very incorrectly drawn. Theſe plates were publiſhed by the artiſt himſelf.

## BARTOLOMEO. See BREENBERGH.

## GOTFRID BARTASH or BARTASCH.

Flouriſhed,

I find no account of this artiſt, Baſan indeed tells us, that he was a native of England; but without aſſigning any reaſon for ſuch an aſſertion. I find his name to the ſmall collection of prints, from the gallery at Berlin. It is poſſible he may have been a Pruſſian; but however, as an engraver, he poſſeſſed very little merit. All the prints I have ſeen by him, are executed in a poor, dark ſtyle, without taſte; and greatly defective in the drawing.

I ſhall only notice,

A *holy family*, from Vandyke, a ſmall plate, length-ways.

And the portrait of *Catherine de Bohra*, wife of Martin Luther.

Baſan attributes to him a print from Rubens, repreſenting *Meleager preſenting the head of the boar to Atalanta*, a middling ſized upright plate: but I do not recollect to have ſeen it.

## PIETRO SANTE BARTOLI, called PERUGINO.

Born, 1635. Died, 1700.

This celebrated artiſt was a native of Perugia, and appears to have been born about the year 1635. He reſided chiefly at Rome, where he is ſaid to have died A. D. 1700. He is mentioned, as a painter; but his reputation is certainly much better eſtabliſhed, as an engraver. He drew in a correct, agreeable ſtyle; and his plates, which are chiefly etched, are executed in a free, maſterly manner. His great excellency lay in copying the baſs-relief, and other works of the ancients. Though he has not always marked his name at full length upon his plates, yet to a perſon, the leaſt acquainted with his works, they are eaſily diſtinguiſhed, as his manner is original; and the freedom and lightneſs of his point, cannot eaſily be counterfeited.

He did many of the plates, and certainly the beſt of them, for the *Admirandi Antiq. Romanorum*. The following alſo are ſets of prints:

The *Trajan*, and *Antonine columns*.

The *tomb of the Naſonian family*, and the ancient pictures, &c. found therein.

The *actions of Leo the Tenth*, from Raphael.

The *friezes* painted in the Vatican, in imitation of the antique, by the ſame maſter.

*Julii Romani Picturæ in Muſeo Mantuano*, dated 1680.

The *hiſtory of St. Peter*, from Lanfranchi, &c.

Among his detached prints I ſhall notice the following:

A large upright plate, repreſenting *St. Charles kneeling, accompanied by an Angel*, from Antonio Carracci, the natural ſon of Agoſtino Carracci. This is the only print we have from this maſter, of whom the greateſt expectations were formed; but he died young.

The *adoration of the ſhepherds*, from Annibale Carracci, a large upright plate.

He alſo engraved from Pietro Perugino, Polidore Caravaggio, Albano, Pietro di Cortona, Pietro Teſta, F. Mola, and other maſters. He ſometimes, though not frequently, put only the initials of his name to his plates, with the letter F, for *fecit*: as P. B. F. But uſually he abreviated it in the following manner: Petr. Ss. Barts ſc. Romæ.

## H. BARY.

Flouriſhed, 1659.

I ſuſpect, that this artiſt was a native of Holland; at leaſt I think, it appears from the portraits which he engraved, that he reſided there. His ſtyle of engraving ſeems to have been formed upon the prints of Cornelius Viſſcher; and the imitation appears moſt evident in his portraits, eſpecially thoſe which he has executed in his neateſt manner. However, it is but a feeble attempt. In drawing, taſte, and harmony, he is, I think, greatly deficient. Yet ſometimes he has diſcovered much mechanical knowledge, and ſeems to have handled the graver with great facility. One of his beſt and moſt finiſhed prints, I believe, is *Summer and Autumn*, repreſented by two children; one of which holds a handful of corn: a ſmall upright plate, from Vandyke, companion to the Spring and Winter, which Munichuyſen engraved from Girard Laireſſe. This plate is executed entirely with the graver (which, I believe, was his conſtant cuſtom) in a neat clear ſtyle, and ſhows his management of that inſtrument in the moſt ſtriking light.

Among his portraits are noticed,

*Hugo Grotius*, a middling ſized upright plate, from Michael Janſon Mireveldt.

*Van Tromp*, the Dutch admiral, from F. Bol. a large upright plate.

*Admiral Ruyter*, the ſame, from the ſame.

*Ketels* the painter, engraved from a picture, which that artiſt painted himſelf, and dated 1659, a ſmall upright plate.

*Arnold Geeſteran*, a ſmall upright plate.

A variety of other ſubjects, from different maſters.

## MARTIN BAS, or BASSE.

Flouriſhed, 1591 to 1622.

An artiſt who flouriſhed at the beginning of the laſt century; and his ſtyle of engraving is in that neat, ſtiff manner, which characteriſed the ſmall portraits of that time. It ſeems very likely to me, that he ſtudied in the ſchool of the Wierexes; at leaſt, he certainly imitated them. His chief employment appears to have been the engraving of portraits. Among them are the following:

The portrait of *Edmund Genings*, the jeſuit, prefixed to his memoirs, publiſhed 1591.

The portrait of *Philip Boſquieri*. To this he ſigns his name, Mart. Baſſe.

A ſmall frontiſpiece repreſenting *St. Peter* and *St. Paul*, dated 1622.

## JAMES PHILIP LE BAS.

Flouriſhed, 1754.

A modern French artiſt, by whom we have ſome excellent prints. His great force ſeems to lie in landſcapes and ſmall figures, which he executed in a ſuperior manner. His ſtyle of engraving is extremely neat; but yet he proves the freedom of the etching, and harmonizes the whole with the graver and dry point. We have alſo a variety of pretty vignettes by this artiſt. Among the reſt, the chief part of thoſe, which adorn the octavo edition of Rollin's Ancient Hiſtory in Engliſh, publiſhed by the Knaptons, A. D. 1754.

Among his moſt eſteemed works are the following plates:

The *works of mercy*, a large plate, length-ways, from Tenier.

A ſet of ſeveral *Dutch merry-makings*, *fairs*, &c. from the ſame maſter, all large plates, length-ways.

The *Italian chaſe*, and the *milk-pot*, two large plates, length-ways, from Philip Wouvermans.

The *wild boar*, from the ſame maſter, a large plate, length-ways.

Several large plates of *hunting*, &c. from Van Falens.

The *ſeaports of France*, after Vernet, very large plates, length-ways: the etchings of theſe plates were by Cochin.

The *environs de Groningue*, a large plate, length-ways, from Ruyſdaal.

The *environs de Guelders*, its companion, the ſame.

He alſo engraved from Bergham, Vander Velde, Watteau, Oudry, Parocel, Lancret, Gravelot, &c.

## BASIRE.

Flouriſhed,

An engraver of maps, and father of the preſent Mr. John Baſire, engraver to the Antiquarian Society.

## J. BASS.

Flouriſhed.

A name ſubſcribed to the portrait of *Uladiſlaus VII.* Sigis. Rex.

## CÆSAR BASSANUS.

Flouriſhed, 1622.

This artiſt was a painter, as well as an engraver, and according to Florent le Comte, there are three prints engraved by him, from J. Battiſta Lampus, Joan. Ant. Lœlius, and Jacobus Lodus; and from him nine prints have been engraved; but he has not ſpecified any of them. I have ſeen in a ſmall upright oval, the portrait of *Gaſper Aſſellius*, executed with the graver, in a ſtyle ſomething reſembling that of Cornelius Cort, and inſcribed *Baſſanus fec.* Alſo an *architectal frontiſpiece* with figures, &c. dated 1622.

## DANIEL BASSELLI.

Flouriſhed,

I have ſeen by this engraver a large upright plate, arched at the top, from P. Caton, repreſenting *Daniel in the lion's den*, etched, and retouched with the graver, in a very ſlight ſtyle. The effect is not well managed, nor is the drawing correct.

## BASSEPORTE.

Flouriſhed, 1729.

This ingenious lady engraved, among other things, ſome of the plates for the Crozat collection, which was publiſhed at Paris, A. D. 1729.

## T. BASTON.

Flouriſhed, 1721.

An Engliſh artiſt, though of no great eminence. His chief employment was painting ſea-pieces and ſhipping; many of which were engraved in mezzotinto, and other ways, by Kirkall, Harris, &c. He himſelf etched ſome few plates from his own deſigns; among the reſt, a large print length-ways, repreſenting the *Royal Anne*, ſurrounded with other ſhips, dated 1721.

## BATHON.

Flouriſhed,

A name ſubſcribed to the portrait of *Fran. Mieris*, the painter, a middling ſized upright print.

## STEPHEN BAUDET.

Flouriſhed, 1672 to 1700.

By what maſter this artiſt was inſtructed in the art of engraving does not appear. From a careful examination of his prints, I have been led to ſuppoſe, that he frequented the ſchool of the Poillys: unleſs he was educated at Rome, where his moſt early works ſeem to have been done; and then perhaps the works of Cornelius Bloemart may have laid the foundation of his firſt ſtyle, which was all with the graver. Theſe prints are in general, exceeding

ing neat; but the effect of them is cold and ſilvery; and the extremities of the figures are heavy, and not well marked. But at times he called in the aſſiſtance of the point, and produced much bolder engravings, in a manner greatly reſembling that of John Baptiſta de Poilly; and theſe prints, in my opinion, are far ſuperior to the former in freedom, drawing, and effect.

Among thoſe in the firſt ſtyle is,

The *tribute money*, a middling ſized plate, nearly ſquare, from Valentino, which, I think, is the moſt maſterly of all he executed in that manner.

Add to this,

Four large *landſcapes*, length-ways, with figures from Albano, publiſhed at Rome, 1672.

The *four elements*, large circular prints, from the ſame, dated 1695.

The *martyrdom of St. Stephen*, a large plate, length-ways, from Annibale Carracci.

Among thoſe in the ſecond ſtyle, are the following:

*Moſes trampling upon the crown of Pharoah*, a large plate length-ways, from Nicholas Pouſin.

*Moſes ſtriking the rock*, the ſame, from the ſame maſter.

The *Iſraelites dancing round the golden calf*, a ſpirited print, the ſame, from the ſame.

Several large *landſcapes*, length-ways, from the ſame.

Some of the *ſtatues*, in the garden at Verſailles, were engraved by Baudet. Theſe he has executed with a ſingle ſtroke, without any hatching, in imitation of Melan, who performed the greater part of thoſe ſtatues.

Baudet engraved alſo, from different maſters, a variety of other plates, both at Rome and at Paris, at which laſt place I think, it is likely that he died.

## S. R. BAUDOUIN.

Flouriſhed,

According to Baſan, this gentleman was an officer in the French guards, and a lover of the arts. He etched for his amuſement a ſet of prints, from his own compoſitions, conſiſting of ſixty-three plates, repreſenting the *military exerciſe of the French infantry*.

Several *battles*, from Charles Parocel.

Several little *landſcapes*, from Michaut, and others.

## ANTONY FRANCIS BAUDUINS, or BAUDOUINS.

Flouriſhed, 1660.

This artiſt was, I believe, a native of France, and, according to M. Heineken, the diſciple of Vander Meulen. He etched in a bold, free ſtyle; not unlike that adopted afterwards by Chatelain, a well known artiſt, who died in England ſome years ſince. Bauduins' beſt engravings are from the pictures of Vander Meulen, conſiſting of many plates; ſome of them large, and others of various ſizes, which may be found in the works of that painter, in three large folio volumes.

R. BAU-

## R. BAUDOUX.

Flouriſhed,

The name of an artiſt who according to Florent le Comte, engraved ſome plates from the deſigns of Lucas Van Leyden. I do not recollect to have ſeen any of them.

## J. BAUGIN.

Flouriſhed,

The name of an obſcure engraver, affixed to the portrait of *H. de la Mothe*.

## JOHN WILLIAM BAUR.

Born, 1610. Died, 1640.

A painter of no ſmall eminence, born at Straſburgh, A. D. 1610. He was the diſciple of Frederic Brendel, and is univerſally conſidered as a man of great genius and fertile imagination. His landſcapes, in which ſpecies of painting he chiefly excelled, he uſually enriched with architecture, and a variety of figures. But his paintings in water colours on vellum, are held in the higheſt eſtimation. He reſided a conſiderable time in Italy, and died at Vienna, A. D. 1640, aged 30. This artiſt engraved a vaſt number of plates from his own deſigns; and his works were completed by Melchior Kuſſel, to the amount of 500 prints, including thoſe by his own hand. As his engravings from the metamorphoſes of Ovid, are generally preferred to the reſt, I ſhall only mention thoſe, with the following ſhort obſervations. They are ſlightly etched, and retouched with the graver. The figures, which are introduced, are generally ſmall, and very incorrect in the drawing; the backgrounds are dark and heavy, and the trees want that lightneſs and freedom which are neceſſary to render the effect agreeable. The pieces of architecture, which he is very fond of introducing into his deſigns, appear to be well executed; and the perſpective is finely preſerved. In his manner of engraving he ſeems in ſome degree, to have imitated Callot; and the nearer he approaches to the ſtyle of that maſter, the better are his productions. Theſe deſigns manifeſt great marks of a ſuperior genius, but without cultivation, or the advantage of a refined judgment to make a proper choice of the moſt beautiful objects.

The *metamorphoſes* conſiſt of 150 middling ſized plates, length-was.

## PETER BAUT.

Flouriſhed,

By this artiſt, who appears to have been a painter, I have ſeen a ſlight etching of a *Dutch market*, executed in a ſtyle, that does little honour to him.

HER-

## HERCULES BAZICALVA.

Flouriſhed, 1641.

The name of an engraver, mentioned in the index, at the end of the Abecedario; but none of his works are ſpecified. I do not recollect, that I have ſeen any prints by this maſter.

## NICHOLAS BAZIN.

Flouriſhed, 1692.

This engraver never arrived at any great excellency; he was chiefly employed upon devotional ſubjects, which he executed in a ſtiff, dry manner, entirely with the graver, Among others, we have by this artiſt *Saint Marguerite*, after Raphael, from a picture of that maſter, in the king of France's collection, a ſmall upright plate.

And the portrait of *Jean Craſſet*, a jeſuit, dated 1692.

## THOMAS BEARD.

Flouriſhed, 1728.

A modern engraver in mezzotinto, of no great eminence; a native, I believe of Ireland. Among other prints of his, we have the portrait of the *archbiſhop of Armagh*, a whole length, from P. Aſhton, dated 1728. Alſo the *counteſs of Clarendon*, from Kneller; and *John Sterne*, biſhop of Clogher, from Carlton, &c.

## NICCOLO BEATRICI.

Flouriſhed, 1550.

This artiſt was a native of Lorrain; but the chief part of his works were executed at Rome. I will not take upon me to ſay, that he was a diſciple of Marc Antonio Ramondi; but, I think, there is ſome foundation for ſuch an opinion. And the manner of engraving, which he uſually adopted, ſeems to me to have been founded on a beautiful print by that maſter, after Raphael, repreſenting the tempeſt deſcribed by Virgil, in the opening of the Æneid, where *Neptune is riſing from the ſea, and ſpeaking to the winds*. The frame or border conſiſts of ſeveral compartments, in which are deſigned the continuation of the ſtory of Æneas. How far he fell ſhort in the imitation, granting it to have been ſuch, his prints, compared with the beautiful original, will too evidently declare. I know no reaſon why his works are valuable, but as they are, in ſeveral inſtances the only copies we have from the deſigns of ſome of the greateſt maſters. I own, to me they ſeem to want every requiſite, that a fine engraving ought to poſſeſs, namely, drawing, character, effect, and mechanical execution.

There is a conſiderable number of prints, attributed to Beatrici, which certainly, in my opinion, do not belong to him. They are by an artiſt every way ſuperior to him; an artiſt, who does honour to the ſchool of Marc Antonio, and whoſe manner he imitated. Theſe prints are variouſly marked; ſometimes

ſometimes with a plain dye; then it has figures upon it, and often, inſtead of the figures, the letter B. However, on examining carefully the ſeparate engravings thus marked, they appear evidently to belong to the ſame maſter. And thoſe, in particular, with the B. have been falſely attributed to Beatrici. I ſhall defer what I have further to ſay upon this matter for the preſent, and ſpeak more fully upon it under the name of Bartolomeo Beham. A curious cypher, attributed to Beatrici, is copied on the plate at the end of the volume. His uſual marks were N. B. joined together, or ſeparate, or N. B. L. F. and, when he wrote his name at length, in the following manner: Nicolaus Beatricius Lotheringus fecit.

I ſhall notice the following prints, which are certainly by this engraver:

The *converſion of St. Paul*, a large print, length-ways, from M. Angelo Buonaroti.

The *prophet Jeremiah*, a large upright plate, dated 1547, after a picture by the ſame maſter, in the chapel of the Vatican.

The *annunciation*, a large plate, length-ways, from the ſame maſter.

An *emblematical ſubject*, repreſenting boys carrying a dead ox, whilſt others are ſeething fleſh in a caldron. Towards the left, is a female ſatyr with two children; one of which is at her breaſt: a middling ſized plate, length-ways. The ſame ſubject was alſo engraved by Marc da Ravenna.

The *ſacrifice of Iphigenia*, a middling ſized plate, length-ways, from Perino del Vaga.

*St. Elizabeth, queen of Hungary, relieving the diſtreſſed*, a large upright plate, from Jerom Muſciano.

A *river god*, dated 1560.

There is a beautiful middling ſized upright print, repreſenting the *fall of Phaeton*; and at the bottom appear his three ſiſters, and a river god. From Michael Angelo; but who the engraver originally was is uncertain, it not having any name or mark, by which it might be diſtinguiſhed. This plate fell into the hands of Beatrici, and he retouched it, adding his own name, *Beatrix Lotaring. reſtitut.* I apprehend, Beatrici was a printſeller, as well as an engraver; for we frequently find by the inſcriptions upon his plates, that he publiſhed them himſelf.

He engraved a great variety of other plates from different maſters.

## ROBERT BEAUDOUX.

Flouriſhed, 1628.

A native of Bruſſels; but an artiſt of no great eminence. He worked chiefly, if not entirely, with the graver; and his ſtyle reſembles that of De Ghyen. Among others, by this engraver, are ſome of thoſe large plates, length-ways, which were publiſhed in a book entitled, *Academie de L'eſpée de Girard Thibault d'Anvers*, dated 1628.

## BEAUMONT.

Flouriſhed,

A modern French engraver, by whom we have ſeveral prints, from dif-

ferent maſters: among the reſt, eight middling ſized plates, length-ways, from Wouvermans; and two upright plates, from the ſame maſter.

## NICHOLAS DAUPHIN DE BEAUVAIS.

Flouriſhed, 1722.

A French engraver of ſome eminence. It is uncertain under what maſter he ſtudied; but, I think, ſomething of the ſtyle of Girard Edelink is often found in his beſt works, though his manner is much varied. Among his moſt eſteemed prints may be placed the following:

The *Virgin with the infant Jeſus upon a pedeſtal*, and ſeveral ſaints below, from a picture of Corregio in the Dreſden gallery, a large upright plate.

*St Jerom*, after Vandyke, from a picture in the ſame gallery, a middling ſized plate, length-ways.

*Mary Magdalen in the deſert*, a middling ſized upright plate, from Bennedatto Lutti, for the Crozat collection.

The *triumph of Bacchus and Ariadne*, from Nicholas Pouſin, a middling ſized plate, length-ways.

*Love ſtealing Jupiter's thunder*, from Le Sueur, a middling ſized circular plate.

He alſo engraved from Le Brun, and other maſters.

## DOMENICO BECCAFUMI. See MICARINO.

## ISAAC BECKET.

Born, 1653. Died,

An engraver in mezzotinto of ſome eminence. He was born in Kent, A. D. 1653; and was firſt an apprentice to a callico printer; but becoming acquainted with Lutterel, an engraver in mezzotinto, he was deſirous of learning that art. Some time after, being obliged to leave his buſineſs, in conſequence of an intrigue, he had recourſe to one Loyd, a printſeller, who was acquainted with the ſecret of ſcraping mezzotinto, but unable to practiſe it himſelf; and from him Becket obtained it. They entered into articles together, and Becket engaged to work for Loyd; but falling into trouble again, he was aſſiſted by Lutterel; and from that time an intimacy commenced between them. Becket, not long after, married a woman of ſome fortune, and entered into buſineſs upon his own account, being ſtill aſſiſted by Lutterel, who drew better, and was more expeditious.

Becket's mezzotintos poſſeſs ſome degree of merit. They are often clear and well ſcraped; but it has been remarked, that his middle tints are not ſufficiently diſtinguiſhed, which makes his ſhadows appear flat and heavy. One of his beſt prints, in my opinion, is engraved on a middling ſized upright plate, repreſenting *Adrain Beverland* drawing from a ſtatue. In the back-ground are monuments, pyramids, and ſeveral other relics of antiquity.

Add the following,

*Lady Williams*, whole-length, a large upright plate.

*John duke of Lauderdale*, a middling ſized upright plate, oval.

His royal highneſs, *George prince of Denmark*, &c.

## CORNELIUS BEGA, or BEGEYN.

Born, 1620. Died, 1664.

This artiſt, a native of Haerlem, was diſciple to Adrain Oſtade; and under that maſter he made ſuch improvement, as to be eſteemed his beſt ſcholar. Happy had it been for him, if his aſſiduity had been equal to his natural abilities. But running into a licentious way of living, his father diſowned him; and he, in return, deſpiſing his family name, which was *Begeyn*, aſſumed that of *Bega*.

He died of the plague, A. D. 1664, aged 44 years. His death was occaſioned by his exceſſive attachment to a favorite female, whom, though ſhe had caught that dreadful diſorder, he could not be prevailed upon to quit; and from her he received the infection, and outlived her only a few days.

He etched ſeveral drolleries, and a ſet of thirty-four prints, repreſenting ale-houſe ſcenes, &c.

## LAURENTIUS BEGER.

Flouriſhed, 1700.

Laurentus Beger, ſays profeſſor Chriſt, was nephew to the famous antiquary of the ſame name. According to this author, he engraved at Berlin, about the year 1700, twelve anatomical plates, taken from the deſigns in *Veſalius*; and it is likely, adds he, that the greater part of the plates of antiquities, publiſhed by his uncle, under the title of *Theſaurus Brandenburgicus*, were engraved by this artiſt.

## HANS or JOHN SEBALD BEHAM.

Flouriſhed, 1540.

The works of this eminent artiſt, being chiefly very ſmall, he is ranked in that claſs of engravers, diſtinguiſhed by the name of *little maſters*. By the Abbé Marolles, Le Comte, and other authors, he is falſely called Hiſbens. How ſuch an unaccountable miſtake ſhould happen I know not; for he has more than once written part of his name at length thus, Sebald or Sebaldus Beham; and his monogram is compoſed of an H. an S. and a B. all joined together. Becauſe he has omitted the word Hans or John, where his other names are written, profeſſor Chriſt ſuppoſes, that it did not belong to him. But, I think with Sandrart, that it is not reaſonable to imagine he would have added the H. to his cypher, without ſufficient reaſon. It is neceſſary to caution my readers, not to confound this maſter with a more early engraver, who uſed a monogram much like his, but ſubſtituted a P. inſtead of the B. Beham ſtyles himſelf of Nuremberg; and moſt likely he was a native of that city. To what maſter he owed his inſtructions in the art of engraving, is very uncertain. It might be Henry Aldegrever; at leaſt, it is certain, that the works of that artiſt, and his tutor Albert Durer, were the ſources, from which Beham drew his greateſt improvement. Like them he engraved on wood, as well as on copper, and alſo etched ſome few plates; but theſe laſt are by far the moſt indifferent, as they are the ſmalleſt part of his works.

If Beham's ſtyle of engraving be not original, it is at leaſt, an excellent and a ſpirited imitation of that which was adopted by the beſt preceding maſters of the country in which he reſided. His pictures (for he was a painter) as well as his engravings, were held in ſuch high eſtimation, that the poets of that age celebrated him in their poems, calling him in Latin Bohemus.

He was certainly a man of much genius, and poſſeſſed great fertility of invention. But the Gothic taſte, which ſo generally prevailed in Germany at this time, is much too prevalent in his works. His draperies are ſtiff, and loaded with a multiplicity of ſhort, inelegant folds. His drawing of the naked figure, which he is fond of introducing, though mannered, is often very correct, and ſometimes maſterly. His heads, and the other extremities of his figures, are carefully determined, and often poſſeſs much merit. The mechanical part of the engraving, on his copper-plates, is executed with the graver only, in ſo clear and delicate a manner, that his great facility and judgment in handling that inſtrument is abundantly evident. Thoſe prints, which he has cut in wood, are ſlight, but very ſpirited and free. Of theſe laſt I ſhall only mention

A ſet of prints for a ſmall octavo book, entitled, *Biblicæ Hiſtoriæ artificioſiſſimè depictæ. Francfort*, 1537, with his mark.

On copper, his works are ſo numerous, and the ſubjects ſo different, that even a general liſt would far exceed the limits of this book. I ſhall therefore only notice the following:

*Hiſtory of the creation and fall of man*, very ſmall upright plates, with his mark.

The *labours of Hercules*, twelve very ſmall plates, length-ways, with his mark, dated from 1542, to 1548.

The *virtues and vices*, ſmall upright plates.

Several very ſmall plates, length-ways, repreſenting *ruſtics fighting*, &c.

The *marriage at Cana in Galilee*, a ſmall plate, length-ways; where, on a tablet, is his cypher, and part of his name, SEBOLT BEHAM.

Several ſmall upright plates, repreſenting *melancholy*, *faith*, *fortune*, &c. dated from 1539 to 1549.

*Patience*, a ſmall upright plate, on which is written, *Sebaldus Beham pictor Noricus Faciebat*, with his cypher.

## BARTOLOMEO BEHAM.

Flouriſhed, 1540.

This artiſt is generally allowed to have been the brother of John Sebald Beham, mentioned in the preceding article. But his reſidence was chiefly at Rome, where perhaps he died.

Sandrart and other authors inform us, that he was the diſciple of Marc Antonio Raimondi. If it be true, that he ſtudied under Marc Antonio (and I ſee no reaſon to doubt it) we may naturally ſuppoſe, that, in his drawing and engraving, he contracted ſomething of the manner of that eminent maſter. This will evidently appear, if thoſe prints really belong to Beham, which are marked B. B. and they have always been attributed to him without any diſpute. From a ſtrong reſemblance between thoſe prints, and

ſome

ſome others too excellent to be omitted, marked with a die (which in ſome few caſes is plain, but more generally diſtinguiſhed by the numbers upon it, or the letter B. when the numbers are wanting) I have been led to conſider the latter, as productions of the ſame hand with the former. I am aware, that the generality of authors are againſt me; following Marolles, they have attributed theſe prints, marked with the B. upon the die, to Beatrici. And ſome, for want of better information, have placed thoſe marked with the die, without the B. to an engraver, named *Dado*; which word in Italian ſignifies a die. However, the exiſtence of ſuch an artiſt as Dado is very doubtful; but granting that he did exiſt, and that the prints attributed to him are really the productions of his graver, it will follow, that thoſe prints, having the B. upon the die, muſt belong to him alſo; for the ſtyle of the drawing and engraving is ſo preciſely alike in both, that it is next to an impoſſibility, that they ſhould be the works of different artiſts. My reaſon for ſuppoſing that they did not belong to Beatrici, I have already mentioned, in the account of that artiſt, they being greatly ſuperior, in every reſpect, to his engravings. The B. may refer to both the names of Beham; and if it be objected, that the die can have no reference to either of his names, I have only to anſwer, that the ſame may be ſaid of the tablet uſed by Marc Antonio, with which he frequently marked his engravings, without his monogram, or any other means of diſtinction. In imitation of Marc Antonio, his maſter; Beham may have adopted the dies, and uſed them occaſionally without any letter, as he did his tablet.

If we conſider all theſe plates as engraved by Beham, he will appear to have been a very excellent artiſt, and one of the ſuperior ſcholars of Marc Antonio, whoſe ſtyle of engraving he imitated with great ſucceſs. His drawing is correct and maſterly; his heads are characteriſtic, and the other extremities of his figures well marked.

I ſhall, however, diſtinguiſh the ſeveral plates, mentioning only a few under each mark.

And FIRST, thoſe marked B. B. F. The *four Evangeliſts*, middling ſized upright plates. Hieronimus Cock excud. 1551. Fine impreſſions of theſe plates are rarely ſeen.

SECONDLY, thoſe marked with the letter B. upon the die: *Apollo cauſing the ſatyr Martias to be flead*, a middling ſized plate, length-ways, from Raphael.

*Chriſt giving his charge to Peter*, a ſmall plate, length-ways, from the ſame.

A *naval combat*, a large plate, length-ways.

A *landſcape*, with many animals lying round a tree; at the top of which appears a phœnix, ſetting fire to her neſt; with eight Italian verſes underneath; a ſmall plate, length-ways.

Four middling ſized *friezes*, length-ways, ornamented with feſtoons of flowers, and boys playing. RAPH. VRB. IN. Ant. Laſerii formis.

THIRDLY, thoſe with the die, without the letter:

*Apollo and the Python*, a middling ſized upright plate.

*Apollo and Daphne*, the ſame.

I do not in the leaſt heſitate in my own opinion, to attribute to this engraver,

graver, whoever he might be, all thoſe prints for the Cupid and Pſyche of Apuleius, which are uſually ſaid to be by Marc Antonio, but without any ſolid foundation. It is alſo, according to M. Heineken, exceedingly doubtful, whether they were deſigned by Raphael or not. He himſelf, however, ſeems to think they were not; but has not given his reaſons, they being reſerved for a future volume of his valuable work.

## FRANCOIS JOACHIM BEICH or BEISCH.

Born, 1665. Died, 1748.

An excellent painter of landſcapes and battles, who was born at Ravenſburg in Swabia, and died at Munich, A. D. 1748, aged 83 years. He etched ſome few landſcapes from his own compoſitions.

## MATHIAS BEITLER.

Flouriſhed, 1616.

This artiſt appears to have reſided at Augſburg; and it is poſſible he may have been a native of that place. He is cited by profeſſor Chriſt for ſeveral ſmall engravings of *foliage*, publiſhed at that city, A. D. 1616, which he mentions with ſome degree of approbation. See his cypher on the plate at the end of the volume.

## B E K.

Flouriſhed,

An engraver little known in England, by whom we have, among other things, the portrait of *Peter Malmberg*, almoner to Charles XII. king of Sweden.

## T. BELBRULE.

Flouriſhed,

" I have ſeen," ſays Papillon, " by this artiſt ſome *ornamental flowers*, " engraved very delicately on wood; and I have a book, containing the *figures* " *of the Sibyls*, engraved on copper, by John Rabel, in which is a ſmall wood " cut, exceedingly well executed, by T. Belbrule. This book is dedicated " to Louiſa de Lorrain, wife to Henry the Third, king of France. Oppoſite " to the portrait of this Queen are ſome Latin verſes, compoſed by *John* " *Belbrulii Lemovicenſis Advocatus*, the brother of the preſent artiſt, in honor " of J. Rabel."

## STEFANO DE LA BELLA.

Born, 1610. Died, 1664.

This excellent artiſt was born at Florence, A. D. 1610. His father was a goldſmith; and he himſelf began to work at his father's buſineſs. But whilſt he was learning to draw, in order to perfect himſelf in that profeſſion, ſome

ſome of the prints of Callot fell by accident into his hands; with which he was ſo delighted, that he prevailed upon his father to permit him to apply himſelf to engraving; and he became the diſciple of Canta Gallina, who was alſo the inſtructer of Callot. De la Bella, at firſt imitated the manner of Callot. His abilities ſoon began to manifeſt themſelves; and as, by degrees, he acquired a facility in the handling of the point, he quitted the ſtyle in which he only ſhone as an imitator, and adopted one entirely his own, which in freedom and ſpirit is ſaid even to have ſurpaſſed that of his fellow diſciple.

He went to Paris, A. D. 1642, where he formed an acquaintance with Iſrael Silveſtre, then newly returned from Rome; and he was much employed by Henriete, the uncle of Silveſtre. Some time after, Cardinal Richelieu engaged him to go to Arras, and make drawings of the ſiege and taking of that town by the royal army; which drawings he engraved at his return. He alſo went to Holland, where, it is reported, he ſaw ſome of the prints of Rembrant Gerretſz, and attempted to imitate them; but finding he did not ſucceed to his expectations, he dropped that deſign, and continued to purſue his own manner, as moſt ſuitable to his genius.

After abiding ſome conſiderable time at Paris, his family affairs obliged him to return to Florence; where he obtained a penſion from the great duke, and was appointed to inſtruct the prince Coſmus, his ſon, in the art of deſign. Being ſubject to violent pains in the head; his life was rendered very uncomfortable by this cruel diſorder, which at laſt put an end to it, A. D. 1664, when he was only 54 years of age.

The free and maſterly etchings of this excellent artiſt are well known; and the high eſtimation they are generally held in, by the beſt judges of their merit, renders it unneceſſary for me to ſay much in praiſe of them; and it would be ſtill more foreign from my purpoſe, to enter into that fruitleſs diſpute, which has exerciſed the pens of ſome able foreign writers, namely, whether the works of Callot or De la Bella poſſeſs the greater merit. For my own part, I ſee no reaſon to compare them together; eſpecially if it be true, as I conceive it is, that the excellence of De la Bella conſiſts in the freedom of his point, and the lightneſs and elegance of his figures; and of Callot, in the clearneſs and perſpicuity of his deſigns, the arrangement of his groups, and the firmneſs of his outline.

De la Bella drew very correctly, and with great taſte. His works manifeſt much genius, and vaſt fertility of invention. The fire and animation, which appears in them, compenſates for their ſlightneſs; and we may reaſonably expect to find them ſlight, when we are told, that he engraved 1400 plates. The limits of this work will admit but of very few; and firſt the following, in which he has imitated the ſtyle of Callot:

*Six views of Livourne*, middling ſized plates, length-ways.

Several ſets of *ſhipping*, &c. the ſame.

Add to theſe,

A *holy family*, the Virgin is repreſented ſeated under a tree, and Joſeph is reading in a book.

Several *madonas*, &c.

The *repoſoir*, a large plate, length-ways: it is very difficult to find a good impreſſion of this print.

The *view of Pont-Neuf* at Paris, a large plate, length-ways. The firſt impreſſions of this plate were taken before the weathercock was added to the ſteeple of St. Germain l'Auxerrois.

*St. Proſper*, a middling ſized plate, length-ways, ſaid to be a very ſcarce print.

A ſet of five ſmall ovals, in which he has repreſented *Death carrying away perſons of various ages.*

*Death mounted on the ſkeleton of a horſe*, riding furiouſly into a battle, a ſmall plate length-ways.

*Parnaſſus*, a middling ſized upright plate, a ſcarce print.

The *rock*, another ſcarce print, the ſame ſize as the foregoing.

A *book of ſtudies*, for drawing.

Several ſets of *animals*.

A ſet of *beggar-men, women*, &c.

A variety of ſets of *hunting, ſhipping, landſcapes, ornaments*, &c.

## JAMES BELLANGE.

Flouriſhed,

A French artiſt, who flouriſhed towards the latter part of the laſt century. He learned the principles of drawing from Claude Henriet, a painter of very moderate abilities. I find no account of the parentage of our artiſt: but it appears that he was a native of Chalons, and eſtabliſhed at Nancy. He ſeems to have acquired ſome honorary title, as his plates are often inſcribed *Bellange, eques*.

Baſan ſays of him, that "he was a bad painter, and worſe engraver. In "his etchings, which are from his own compoſition," adds the ſame author, "we find much fire, more caprice than judgment, little correction, and a "very bad taſte in the engraving." If theſe obſervations be true in ſome few inſtances, I think I may confidently aſſert, that they are too harſh upon the whole. I have now before me a ſmall upright plate by this artiſt, etched from a deſign of his own. It repreſents the *Virgin with the infant Jeſus*. The ſtyle of engraving, however ſingular, is by no means deſtitute of merit; his drawing appears to me to be incorrect, rather from affectation, than want of knowledge; the whole figure of the child is well executed; there is, indeed, an awkwardneſs in the turn of the figure of the Virgin; and the character of her head is childiſh, and deſtitute of that dignity, which is requiſite for this holy perſonage. His etchings, in general, are ſlight, but free, and often maſterly. The naked parts of his figures he finiſhed with ſmall dots, made by the graver, to harmonize the roughneſs of the ſtrokes left by the aquafortis. I ſhall only mention the following by this artiſt; becauſe his works are by no means uncommon:

A *holy family*, with St. John and St. Catherine, a large upright plate.

The *reſurrection of Lazarus*, a middling ſized upright plate.

A *dead Chriſt*, ſupported on the knees of the Virgin, a ſmall upright plate.

*Chriſt carrying the croſs*, a large plate, length-ways, &c.

J. A.

## J. A. BELLANGER.

Flouriſhed,

If I underſtand Baſan, this gentleman was a modern connoiſſeur, who reſided at Paris. He deſigned and etched for his own amuſement. The ſame author ſpecifies two prints by him, namely, the *miracle of the loaves and fiſhes*, and the *ſchool of Athens*, both ſmall plates, length-ways; and informs us, that he did ſeveral others from his own compoſition, in which, adds he, we diſcover great taſte, knowledge, and correction.

## DU BELLAY.

Flouriſhed,

An engraver on wood, who flouriſhed about the middle of the laſt century. I have never ſeen any of his performances; Papillon ſpeaks of him in the following manner: " I make mention of Du Bellay, engraver on wood, not for the beauty of his works, but becauſe he had the honour of inſtructing, in this art, the famous Peter le Sueur, the elder. He alſo taught, at the ſame time, John Papillon my grandfather.

## JAMES BELLI.

Flouriſhed, 1641.

This artiſt was a native of Chartres, but he appears to have reſided chiefly in Italy. From the ſtyle of his etchings, for they are little more than etchings, I ſuppoſe he was a painter. They are ſlightly executed, but with ſpirit, and often in a maſterly ſtyle. His drawing, however, is not correct, nor are the extremities well marked. We have ſeveral prints by him, from Annibale Carracci and other maſters; and the following perhaps from his own compoſitions:

*Jupiter* and *Juno*, a middling ſized plate, nearly ſquare.
*Hercules* and *Omphale*, the ſame.
*Venus* and *Adonis*, the ſame.
*Diana* and *Endymion*, the ſame. Theſe laſt are dated 1641.

## BENAI.

Flouriſhed,

This is a name, which I have ſeen inſcribed upon ſome ſmall copies of the *labours of Hercules*, from John Sebald Beham. I inſert it, however, with caution; becauſe on one of theſe prints, namely where Hercules is repreſented ſtrangling the lion, I found the letters L. R. upon a ſtone at the bottom, which are ſaid to be the initials uſed by a very ancient engraver, named *Lubert Ruſt*. But according to all appearance, theſe prints are by no means ſufficiently old to be attributed to that artiſt.

## J. F. BENARD.

Flouriſhed, 1672.

His chief employment ſeems to have been in the architectal and ornamen-

tal line, He engraved many of the plates of ornaments for Berain, which were publiſhed at Paris in a large folio volume, towards the end of the laſt century.

## R. BENARD.

Flouriſhed, 1756.

A name I have ſeen affixed to ſome ſlight French prints, of little merit, by a very modern artiſt, who engraved in the ſtyle of P. Aveline, and they are dated 1756.

## JOHN BAPTIST BENASCHI.

Born, 1636. Died, 1690.

This artiſt was a native of Piedmont, where he was born A. D. 1636. He was a diſciple of Pietro del Po. The works of Lanfranchi ſo greatly delighted him, that he applied himſelf aſſiduouſly to imitate them; and ſucceeded ſo well in his attempt, that his pictures have been miſtaken for the performances of that maſter. He is generally ſpoken of as a man of great genius; and the freedom and facility, which appear in his pictures, are highly commended. He died at Rome, A. D. 1690, aged 54. For his amuſement he etched,

A *holy family*, a middling ſized, upright plate, from Dominicus Cerini, who was his intimate friend.

## F. BENASECH.

Flouriſhed,

A modern engraver as it ſhould appear; and, according to Baſan, an Engliſhman, by whom we have ſome *landſcapes*, after Vernet and other painters.

## BENEDETTO, See CASTIGLIONE.

## BENOIST.

Flouriſhed, 1760.

A modern engraver, by birth a Frenchman; but eſtabliſhed in London, where he died a very few years ſince. He chiefly confined himſelf to ſmall plates, which he executed in a neat ſtyle, though with little taſte. We have ſome *battles* by him, from deſigns of his own; and a few *portraits*, and *book plates*, of very little eſtimation.

## J. BENSHEIMER.

Flouriſhed, 1680.

An engraver, whoſe employment appears to have been chiefly in the portrait line. A ſet of portraits of the *Electors of Saxony*, are by this artiſt. His uſual mark is I. B. the initials of his name.

## GIULIO BENSI.

Born, Died, 1668.

A painter and artiſt of great eminence, born at Geneva. In the Abecedario he is ſpoken of with great commendation. According to Baſan, he etched ſeveral plates from his own compoſitions. He died, A. D. 1668.

## JOHN BERAIN or BERRAIN.

Flouriſhed, 1670.

This artiſt was a native of France, and a deſigner, as well as an engraver. Conjointly with Chauveau and Le Moine, he drew and engraved the plates for a large work in folio, entitled *Ornamens du Peinture et de Sculpture, dans le Gallerie d'Apollon du Louvre, et dans le grand Apartement du Roy aux Tuilleries* : in Engliſh, "the Ornaments of Painting and Sculpture, which are in the Gallery of Apollo at the Louvre, and the great Apartment of the King at the Tuilleries." The ſtyle, in which theſe plates are engraved, is very neat; but ſtiff, and without much taſte; and the figures, which occaſionally occur, are by no means correct.

## BERARDI.

Flouriſhed,

A modern Italian artiſt, whoſe chief employment ſeems to have been engraving portraits. I ſhall only mention three, which are from Piazetta; namely, the *portraits of that painter*, of *J. B. Albuzzi*, and of *G. B. Cignazelli*.

## JOHN BERBE.

Flouriſhed,

An obſcure engraver, but of great merit. His works, which probably were very few, have eſcaped the notice of the generality of authors. Of what country he was a native, or where he reſided, I cannot ſay. His ſtyle of engraving is neat, and ſomething bordering upon that of Paul Pontius. I have ſeen by him,

A *holy family*, a middling ſized upright plate, arched at top, from Franciſco Franca.

A *Virgin* and *Child*, a ſmall upright plate, arched at top. In this print, which has no name of the painter, a bird is repreſented, coming from a cage to the infant Chriſt. It was publiſhed by T. Galle.

It is with caution, that I diſtinguiſh the works of this artiſt from thoſe of John Baptiſt Barbe, ſpoken of in a former page. The name on the abovementioned prints is evidently *Berbe*; and the ſtyle of engraving, though in ſome reſpects ſimilar to that of Barbe, yet, on the whole, appears to me to manifeſt a ſufficient difference to juſtify this diſtinction.

## NICHOLAS BERCHEM, or BERGHEM.

Born, 1624. Died, 1683.

This excellent artiſt, a native of Haerlem, was born, A. D. 1624.

He received inſtructions in the art of painting from ſeveral very eminent maſters; and it was no ſmall addition to their fame, that Berchem was their ſcholar. The charming pictures of cattle and figures, by this admirable maſter, are juſtly held in the higheſt eſtimation. He has been ſingularly happy, in having many of them finely engraved by John Viſſcher, an artiſt of the firſt rank; of whom an account will be given hereafter. Bercham died, A. D. 1683, aged 59.

We have ſeveral etchings by the hand of this maſter, which are much more finiſhed and determined, than one generally expects to find from the point of the painter. They are executed in a fine, bold, maſterly ſtyle; and the animals, which form the chief part of them, are finely drawn. From the beautiful etchings of this great artiſt, John Viſſcher ſeems to have formed that admirable ſtyle, in which he engraved the copies from his pictures mentioned above. I ſhall notice the following by Berchem:

A *boy ſeated on an aſs, ſpeaking to another boy*, who holds a pair of bagpipes; a middling'ſized plate, length-ways.

A *boy playing on a flute, and a girl ſpinning*, with cows and ſheep in the fore-ground, dated 1652; a middling ſized, upright plate, with four others, which complete the ſet.

A *woman waſhing her feet in a brook, and a man behind her leaning on a ſtick*; with various animals, and a ruin, in the back-ground; a ſmall plate, length-ways.

*Two cows lying down, and a third ſtanding up*, with a fine landſcape back-ground, a ſmall plate, length-ways.

A ſet of four ſmall plates, length-ways, of *animals*; in one of which is repreſented an *aſs ſtanding, and other animals lying down.*

A variety of other ſmall prints of *cows, oxen, ſheep, goats*, and other *animals*, equally beautiful.

The author of the Abecedario has made a ſtrange miſtake, with reſpect to this artiſt, miſled by his mark or cypher, which is compoſed of a B. with a C. upon the ſtroke at the top; he calls him Cornelius Berchem. Florent le Comte has gone ſtill farther, and made two artiſts of this name; one, Nicholas, the celebrated cattle painter; the other, Cornelius, who, ſays he, painted landſcapes; and ſome plates are done from his pictures, marked with his name; but they are, however, etched by John Viſſcher. The latter aſſertion is as groſs an overſight, as the former. See his mark on the plate at the end of the volume. The C. ſtands for *Claus*, the common abbreviation of *Nicholas*, as we ſhall ſee hereafter in ſeveral other inſtances.

## PETER BERCHET.

Born, 1659. Died, 1720.

A native of France, who ſtudied, as a painter, under La Foſſe. In the year 1681 he came into England, and worked under Rambour, a French painter of architecture; and afterwards was employed by ſeveral of the Engliſh nobility. The ceiling of the Chapel of Trinity College, Oxford, was painted by him; and the ſtair-caſe, at the houſe of the Duke of Schomberg in London, &c. His paintings are ſpoken of with ſome degree of praiſe. He alſo amuſed

amuſed himſelf with the point. I have ſeen by him a ſpirited etching, from a compoſition of his own, repreſenting a figure of *St. Cecilia in the clouds*, playing upon the violin, and ſurrounded by angels. This plate was a ticket of admittance to a concert at St. Bride's Church, Fleet-Street, on Monday, November 23, 1696.

We have alſo etched by him, from his own deſigns, ſome *children playing*, &c. but none of them are of any great conſequence.

His laſt performance, a Bacchanalian picture, to which he is ſaid to have affixed his name, the day before he died, in the year 1721, he being then 61 years of age.

## NICOLAS VANDER BERG or BERGH.

Flouriſhed, 1764.

According to Baſan, this artiſt reſided at Antwerp, and etched ſeveral plates from Rubens; among others, the portrait of *Juſtus Lipſius*, a ſmall upright plate; a portrait of a *religious perſon*, half length, before a crucifix, the ſame ſize, &c. He uſually marks his plates N. V. D. Berg.

## P. VAN DER BERGE.

Flouriſhed,

Apparently a Dutch artiſt, and probably a painter. He appears, at leaſt, to have etched the greater part of his plates from his own deſigns. The moſt conſiderable work, that I have ſeen by him is, a folio volume of prints, entitled *Theatrum Hiſpaniæ*, or views of the towns, palaces, &c. of Spain; publiſhed at Amſterdam without date; but, according to all appearance, theſe plates were executed towards the end of the laſt century. They are ſlightly etched, in a clear, determined ſtyle, but very ſtiff; yet ſufficiently finiſhed to convey a good idea of the places they repreſent, and of which they appear to be juſt copies. The figures which are introduced to enliven the views, are very incorrectly drawn, and as indifferently engraved.

He alſo engraved ſome portraits; but theſe are in a ſtiff, laboured ſtyle, without much taſte: among the reſt,

A *Jew Rabbi*, a middling ſized upright plate, with a Hebrew inſcription, marked "P. V. D. Berge ad vivum del. et fec."

I have alſo ſeen by him,

The *triumph of Galatea*, from Antony Coypel, a middling ſized plate, length-ways, which has much of that dry, taſteleſs ſtyle, in which P. Gunſt engraved.

## BERGERS.

Flouriſhed,

A modern engraver, by whom we have the portrait of the *prince* and *princeſs* of *Pruſſia*, &c.

BERGHEM.

## BERGHEM. See BERCHEM.

## JOHN DE BERGMAN.

Flouriſhed, 1490.

He was, ſays Papillon, a native of *Olpe*; he engraved one hundred and eighteen prints on wood, for a book, entitled, *Stultifera Navis*, or the Ship of Fools; the firſt edition of which is ſuppoſed to have been printed, 1490; the ſecond is dated 1494. I wiſh my author had produced his authority for this article; and eſpecially, becauſe he afterwards ſays, *Stultifera Navis* by Sebaſtian Brant, after James Locher, with one hundred prints, publiſhed 1490, is a very ſcarce book. Theſe prints are uſually attributed to S. Brant, or Brand; but without foundation; for, ſays M. Heineken, Sebaſtian Brand was a doctor, not an engraver; and Locher was a poet, not a painter. This miſtake aroſe from Florent le Comte, who miſunderſtood Marolles. where he cites in his catalogue the book of S. Brand.

## JOHN GEORGE BERGMULLER.

Flouriſhed,

A native of Germany, and according to M. Heineken, a painter as well as an engraver; but I have never ſeen any of his works.

## BERGQUIST.

Flouriſhed,

A modern artiſt, but of no great eminence, who appears to have reſided at Stockholm, where at leaſt ſome of his portraits were publiſhed. I ſhall only notice by him, the portrait of *Andre Geringius*, Paſtor de Betna; another, of *Eric Geringius*, at Stockholm.

## HIERONYMUS BERLLARMATO.

Flouriſhed, 1536.

This artiſt, ſaid to have been a native of Italy, is cited by Papillon, who informs us, that he had ſeen a *geographical chart* of Mercator, engraved on wood, which, continues he, is entitled, *Chorographia Tuſciæ*, and dedicated to Signior Valerio Orſino, at Rome, A. D. 1536. Its ſize is three feet and an half in length, and two feet five inches in breadth, French meaſure, and is cut on four blocks. At the bottom is the dedication, with ſome Latin verſes, and the name of the engraver ſubſcribed, *Hieron. Berllarmato*. It is, adds he, well engraved; but the names of the towns and places occaſion ſome confuſion, becauſe the letters are not exactly cut.

## SOLOMON BERNARD.

Flouriſhed, 1550 to 1580.

This ingenious artiſt is commonly called *Le Petit*, or Little Bernard; but for

for what reaſon, I cannot diſcover, unleſs it be becauſe his engravings are uſually very ſmall. He appears to have been a native of France; and his chief reſidence was at Lyons, where he worked conſiderably for the bookſellers, not only at that place, but at Tournay and Roville. The engravings I have ſeen by him are all on wood, deſigned with ſpirit, and executed in a very clear, neat ſtyle. His works prove him to have been a man of much genius, and fertility of invention. His moſt eſteemed performance is the ſet of prints for the Bible, which were publiſhed at Lyons, at different times.

The mark D. B. is generally attributed to this maſter; but profeſſor Chriſt obſerves, that he ſees no reaſon why the D. ſhould be ſuppoſed to belong to him, becauſe his baptiſmal name was certainly Solomon.

## SAMUEL BERNARD.

Born, 1615. Died, 1687.

A native of France, born at Paris, 1615. He was a painter in miniature; and ſometimes engraved for his amuſement. We have but few prints by him; and thoſe have no great merit to recommend them. His drawing is incorrect, eſpecially in the extremities of his figures. His draperies are ſtiff and heavy; and a conſtant want of harmony hurts the general effect of his performances. They are executed neatly enough, with reſpect to the mechanical part of the engraving, being etched and retouched with the graver, and ſoftened with dots upon the lights.

Bernard died 1687, aged 72.

Among his beſt prints, the following are uſually mentioned.

*Attila frighted by a viſion*, on which he abandons the ſiege of Rome: a middling ſized plate, length-ways, from Raphael.

*Aſtyanax diſcovered by Ulyſſes* in the tomb of Hector, a large plate, length-ways, from Sebaſtian Bourdon.

The portrait of *Louis du Garnier*, a ſmall upright plate.

## A. BERNARD.

Flouriſhed,

A native, I preſume, of France; at leaſt, great part of his works appear to have been done there. He was an engraver in mezzotinto; but his performances have very little to recommend them in any reſpect.

Baſan mentions the following:

A *nativity*, from Rembrandt, a middling ſized, upright plate; and a *landſcape*, from John Forreſt. He alſo ſcraped ſeveral portraits: among the reſt, that of *Triſtan de la Baume, Archeveque d'Auch.*

## D. BERNARD.

Flouriſhed, 1720.

A name ſubſcribed to ſeveral Bible plates, engraved from the deſigns of Picart, in folio, which were publiſhed at Amſterdam, 1720. All theſe plates are ſo very indifferent, in every reſpect, that they are by no means worth the trouble of deſcribing.

## JOHN MARTIN BERNIGEROTH.

Flouriſhed, 1746.

A modern artiſt, who appears to have reſided chiefly at Leipſic, in Saxony; and perhaps he was a native of that place. His principal employment appears to have been the engraving of portraits, which he performed in a clear, neat ſtyle, bearing ſome ſmall reſemblance to that of Houbracken; but he never nearly equalled that excellent artiſt.

Some of the *portraits* in a quarto publication, entitled, *Portraits Hiſtoriques des Hommes illuſtres de Dennemark*, dated 1642, are by him: alſo the portrait of *Tycho Brahe*, dated 1743.

JOHN BENOIT BERNIGEROTH, brother to the above-mentioned artiſt, was an engraver; and both of them ſons of MARTIN BERNIGEROTH, who is cited by M. Heineken as an engraver alſo.

## GIOVANNI LORENZO BERNINI.

Born, 1598. Died, 1680.

The ſon and ſcholar of Pietro Bernini, the famous ſculptor. He is cited by M. Heineken as an engraver; but I do not recollect to have ſeen any of his works.

## JOHN BERNYNCKEL.

Flouriſhed,

An artiſt little known; but whoſe works poſſeſs ſome merit. From his manner of engraving, I ſhould ſuppoſe he was a diſciple of the Sadelers; for he has imitated their ſtyle, and not without ſucceſs; though he never equalled them in that great requiſite of the art, correctneſs of outline. Among other prints, engraved by him, is a ſmall upright oval plate, repreſenting the *adoration of the ſhepherds*, from Hans or John Van Achen; to which he ſigns his name, Joan. Bernynckel.

## LUCAS BERTELLI.

Flouriſhed,

An ancient engraver of no great eminence, who appears from the ſtyle of his works to have flouriſhed towards the end of the ſixteenth century, and was moſt probably an Italian. He worked entirely with the graver, in a manner much reſembling that of Cornelius Cort; but from whom he learned the art of engraving is by no means certain. Nor are his works of ſufficient conſequence to leave us much to regret upon that head. I have ſeen by him ſome ſmall upright plates, repreſenting *ſeveral ſubjects of hunting*, to which he ſigns *Lucæ Bertelli f.*

A ſet of plates, in which is ſhown *the follies of love.*

He alſo engraved from the pictures of *Michael Angelo Buonerota, Titiano, Corregio*, &c.

Of the ſame family perhaps with this engraver were HORATIO and FERRANDO BERTELLI, both printſellers, if not engravers; and they alſo appear

to

to have been cotemporary with him. The former however certainly flouriſhed about 1588; and to the other is attributed the entry of the prince of Savoy into Turin.

## CHRISTOFANO BERTELLI.

Flouriſhed,

This artiſt appears to me to have been of the ſame family with Lucas Bertelli, mentioned in the preceding article; and, as far as I can judge from the ſtyle of the prints engraved by him, lived at or near the ſame time. He worked entirely with the graver, but in a ſtiff, mannered ſtyle, without much merit; and his drawing is very incorrect. I ſhall only mention,

A large upright plate, arched at top, repreſenting the *Virgin* and *Child*, with St. Sebaſtian, St. Helena, and St. Auguſtine. Joſeph is depicted ſleeping. It is ſigned, "per me Chriſtofano Bertelli."

A large upright plate, where the *Virgin* and *Child* are repreſented appearing to St. Francis and St. Sebaſtian, from Correggio.

Another plate, of the ſame ſize, in which is repreſented the *Virgin* and *Child*, with St. George, &c. from the ſame painter, marked as above.

Donato Bertelli is alſo cited by Le Comte, as the engraver of a ſet of portraits of the *Popes* and *Cardinals*; but theſe prints I never ſaw.

## J. BERTERHAM.

Flouriſhed, 1696.

An obſcure engraver, who adopted the ſtyle of Francois de Poilly; but he has by no means ſucceeded in his imitation. His drawing is exceedingly defective; and the mechanical part of the engraving is executed in a ſtiff, laboured manner, without effect or harmony. He appears to have reſided at Bruſſels; but whether he was a native of that place or not, I cannot take upon me to ſay. I ſhall only notice a ſmall upright plate, repreſenting *St. Roch* and other figures, without any painter's name, and ſigned, "J. Berterham ſculp. Brux. 1696."

## CHARLES BERTRAM.

Flouriſhed, 1758.

He publiſhed in the year 1758 a work, entitled, *Britannicarum Gentium Hiſtoriæ Antiquæ Scriptores tres*, to which he prefixed a *frontiſpiece* etched by himſelf, from a compoſition of his own. It has no merit, either with reſpect to the deſign or the engraving, to recommend it. He has ſubſcribed it, "C. B. inv. et ſc. 1758." He alſo etched a large *map* for the ſame book.

## P. BERTRAND.

Flouriſhed,

A modern engraver of portraits, but of no great eminence. Among others, we have by him the portrait of *Pope Clement the Tenth*, &c.

## L. M. BESNART.

Flouriſhed,

An engraver on wood, cited by Papillon, who mentions with great diſapprobation ſome ſmall prints by him, for a maſs-book.

## AMBROGIO BESOZZI, or BEZUTIUS.

Born, 1648. Died, 1706.

A painter of great eminence, born at Milan 1648. He worked ſome time under Gioſeffo Danedi, called Montalti, and afterwards went to Rome, where he ſtudied from the antiques and the pictures of the greateſt maſters; and, at laſt perfected himſelf in the ſchool of Ciro Ferri. His great excellency conſiſted in painting architecture, friezes, imitations of baſs-relieves, and other decorations. He died at Milan, A. D. 1706, aged 58 years. He etched ſome few plates, and among them the following:

The *apotheoſis* of a princeſs, the buſt of which was engraved by Bonacina, a middling ſized upright plate, from Ceſare Fiori.

## JOHN BETTES.

Born, Died, 1570.

An artiſt mentioned by the Hon. Mr. Walpole, as a painter, as well as an engraver. He was brother to Thomas Bettes the painter. Fox in his Eccleſiaſtical Hiſtory tells us, that John Bettes performed a *pedigree* and ſome *vineats* [vignettes] for Hall's Chronicle, and ſpeaks of him, in 1576, as then dead.

## PIETRO BETTINI, or BETINI.

Flouriſhed, 1681.

An Italian artiſt, and, if I miſtake not, a painter; but of no great eminence. By him we have ſome few etchings, which are very ſlight and incorrect. I ſhall only mention the following: *Chriſt appearing to Peter after his reſurrection*, from Dominicus Campellus, a ſmall upright plate, arched acutely at the top, marked, "Pietriſs Betinus del. et ſculp. 1681." The *martyrdom of St. Sebaſtian*, from the picture of Dominichino, which is in St. Peter's church at the Vatican, a large upright plate, arched at the top.

## CAJETANUS BETTOLI.

Flouriſhed,

A name of a modern artiſt, which I found ſubſcribed to a ſlight ſpirited etching of the *death of St. Joſeph*, after Franceſchini. From the ſtyle and freedom of this etching, I ſhould ſuppoſe Bettoli was a painter.

## F. VAN BEUSEKOM.

Flouriſhed,

The name of an obſcure engraver, affixed to the portrait of *Ant. le Brun*, from a picture painted by. A. V. Hulle.

## JAMES BEUTLER.

Flouriſhed, 1593.

An engraver, who, according to profeſſor Chriſt, was a native of Ravenſburg. He is ranked in the claſs of artiſts, diſtinguiſhed by the name of little maſters, becauſe the plates which he engraved were chiefly very ſmall. His mark is I. B. the initials of his name. Great care muſt be taken not to confound him with James Binck, John Burgmair, and ſeveral other German artiſts, who flouriſhed nearly at the ſame time, and uſed the ſame mark. The engravings by this maſter were publiſhed about the year 1593.

## J. BEXTERHAM.

Flouriſhed,

An engraver of no great eminence, who appears by his works to have flouriſhed about the latter end of the laſt century, or the beginning of the preſent. He ſeems to have been chiefly confined to portraits; and, I believe, worked for the bookſellers only. His plates are executed with the graver, without any aſſiſtance from the point; however they are not worth ſpecifying particularly. If he was not a native of Bruſſels, it appears from his works, that he reſided there; for he uſually ſigns his name, *J. Bexterham fec. Brux.*

## M. BEYLBROUCK.

Flouriſhed, 1713.

I have not been able to procure any account of this artiſt; but, I believe, he reſided in England. I have ſeen a middling ſized upright print by him, repreſenting the *death of Dido*, from Sebaſtian Bourdon, which is dedicated to the duke of Devonſhire by James Grame, the publiſher. It is dated 1713. The engraving is executed in a neat, ſtiff ſtyle, without effect, and the figures are very indifferently drawn. From the ſtrong reſemblance it bears to the manner of engraving, adopted by Scotin, it ſeems not improbable, but that the latter might have received inſtruction from the former.

## CLAUDE BEZARD.

Flouriſhed,

An engraver on wood, cited by Papillon, who mentions a large print as executed by him, but has not ſpecified the ſubject.

## P. BIAND.

Flouriſhed,

From the ſtyle, in which the etchings ſigned by this name are executed,

they appear to be the works of a painter. They are ſlight and incorrect; but, at the ſame time, very ſpirited, and prettily compoſed. I ſhall only notice *ſeveral Bacchanalian figures*, repreſented upon a vaſe, a ſmall plate, length-ways. I have inſerted this name here, becauſe it is ſo perfectly written upon the etching above mentioned, which I found, with two or three others by the ſame maſter, without any name, among a large miſcellaneous collection of old prints at the Britiſh Muſeum; but I really believe the engraver is the ſame with Peter Biart, who alſo wrote his name Biard (of whom the reader will find an account under BIART) the N. being written by miſtake for the R. However, I own there is ſome ſmall difference between the ſtyle of the etchings marked as above, and thoſe marked Biard: the latter ſeem to approach rather nearer to the manner of Tempeſta; but this I leave to the judgment of my readers.

## SEBASTIAN BIANCHI.

Flouriſhed,

An obſcure engraver, whoſe works have nothing to recommend them, more than their antiquity; they ſeem to have been performed in the ſixteenth century. I ſhall only mention a ſmall upright plate, repreſenting the *emblems of our Saviour's ſufferings*, with angels and ſeraphs, &c. It is executed entirely with the graver, in a coarſe, bad ſtyle. The drawing and effect are equally reprehenſible. It is ſigned, *Sebaſtiano Bianchi Fec.*

## PAOLO BIANCHI.

Flouriſhed, 1670.

An engraver of portraits, whoſe chief employment ſeems to have been for the bookſellers. He worked principally with the graver, in a ſtiff, taſteleſs ſtyle, ſufficiently neat, but without much effect. I ſhall only notice the following: "*Flavio Chigi Nep. Alex.* 7 *Card.* 1633; in Priorato Hiſt. Leopold. vol. 2. *Luigi de Benevides Carillio*, 1678;" the ſame, vol 3, &c. He ſometimes put his initials only to his plates, as P. B. F. and at other times, the name at full length: the letter F. ſtands for *fecit*.

## PETER BIART, or BIARD.

Flouriſhed, 1627.

A ſculptor of Paris, who is mentioned by Le Comte as the engraver of twelve plates; but the ſubjects of theſe plates are not ſpecified by him. Beſides ſome ſmall etchings, I have ſeen a middling ſized plate, length-ways, repreſenting an emblematical ſubject; into which the artiſt has introduced many figures. It is executed in a bold, ſpirited ſtyle, exceedingly like that adopted by Ant. Tempeſta; and it is ſubſcribed, "Petrus Biard fecit, 1627." Peter Biart left a ſon who was alſo a ſculptor, and flouriſhed in the reign of Louis XIII. See PETER BIAND mentioned in a former article, whoſe name I ſuſpect ſhould have been written Biard.

GEORGE

## GEORGE BICKHAM.

Flouriſhed, 1709 to 1767.

A native of England, whoſe chief employment was engraving of writing, and he is ſpoken of in this line with great commendation. However, we have ſeveral portraits, and ſome few other ſubjects by him; but theſe do no credit to his graver. He retired to Richmond towards the latter part of his life; and in the year 1767, ſold part of his plates and ſtock in trade by auction. I ſhall only mention the following portraits:

*George Shelly*, a writing maſter, drawn by the engraver from the life, and dated 1709. *Sir Iſaac Newton*, &c.

GEORGE BICKHAM junior, the ſon of the above, was alſo an engraver; but he never excelled his father. To him, among a variety of other things, are attributed his own *portrait* and that of his *father*; both large prints, and very indifferently executed in every reſpect.

## BIE. See BYE.

## DE BIEVRE.

Flouriſhed, 1760.

A modern engraver of portraits, by whom, among others, is that of Carolina Matilda, queen of Denmark.

## FRANCOIS BIGNON.

Flouriſhed, 1690.

A native of France. He was a painter; but, I believe, of no great eminence. He appears to be better known, at leaſt in England, as an engraver. His chief employment was in the portrait line. The greater part of his works he executed with the graver only; but ſometimes he called in the aſſiſtance of the point. Several of his portraits are ornamented with borders, containing little hiſtorical figures, &c. His ſtyle of engraving is ſufficiently neat, but ſtiff, cold and unharmonized; yet by no means deſtitute of merit. We have by him,

The portraits of the *plenipotentiaries*, preſiding at the peace of Munſter, on thirty-five quarto plates.

The portraits of the *illuſtrious perſonages of France*, from the pictures of S. Vouet, painted in the gallery of the *Palace Royal*. Theſe were engraved conjointly with Zachery Heince, and are dated 1690: large upright plates.

## NICOLA BILLY.

Flouriſhed, 1762.

A modern engraver of portraits, and a native, I believe, of Italy. His works are, however, by no means excellent. He appears to me to have chiefly executed his plates with the graver, in a ſtiff ſtyle, without much taſte.

JAMES

## JAMES BINCK.

Flouriſhed, 1528.

This artiſt was a native of Cologne in Germany; but the time of his birth is not known. He is ranked in the claſs of *little maſters*, ſo called, becauſe their performances were generally very ſmall. The ſtrange confuſion of marks, among the artiſts of this period, makes it not only very difficult, but often impoſſible to attribute to each his due; and perhaps in no names more than thoſe, which have the letter B. for their initial.

I ſhall therefore give my opinion diffidently upon this head, making every diſtinction I can, and leave the reader to judge for himſelf.

It has been ſaid, that Binck reſided at Rome, and aſſiſted Marc Antonio Raimondi. It is certain, that he was in Italy, and engraved ſeveral plates, from the deſigns of Raphael; therefore, it is alſo highly probable, that he perfected himſelf in engraving, in the ſchool of that great maſter. But if all thoſe prints belong to him, which have generally been attributed to him, I ſhall not heſitate to ſay, that he received his firſt inſtructions from Albert Durer, or his pupils. If from any one of the latter, I ſhould ſuppoſe it to be Aldegrever, whoſe ſtyle he ſeems the neareſt to have imitated. His manner of engraving is not always the ſame; though his productions are generally very neat, and poſſeſs much merit. The nearer they approach to the imitation of the Italian artiſt, the better we find them, not only in freedom of execution, but alſo in the correctneſs of the drawing. His uſual mark is I. B. but another mark, namely, a cypher, compoſed of an H. a C. and a B. joined together, (which cypher is copied on the plate at the end of the volume) is attributed to him alſo; and I think with great juſtice, becauſe that mark appears on a print, which he certainly engraved from a compoſition of his own, and the ſtyle of the engraving as well as the dates agree exactly. He muſt not, however, be confounded with another artiſt, who engraved on wood nearly at the ſame time, and alſo uſed the laſt mark; nor with another more ancient engraver on copper and on wood, who marked his plates with an I. and a B. to which he added a bird. I ſhall only notice a few of this artiſt's engravings, diſtinguiſhing them by the marks. First, thoſe with the I. B.

An allegorical ſubject, a ſmall upright print, in which is repreſented *four women, forging a flaming heart upon an anvil*, from the emblems, ſays Baſan, of Bilibard Pyrckeimel. The letters of his name are intermixed with the date in this manner, "15 I. B. 29." This is much in the ſtyle of Aldegrever.

A very ſmall upright plate, on which is repreſented *two women and a man marketing together*, where the I. B. is on a tablet without any date.

Several ſmall upright prints, repreſenting the *cardinal virtues*, &c. without date, greatly in the ſtyle of John Sebald Beham.

A frieze, where *children are repreſented filling a tub with grapes*, a ſmall plate, length-ways, with the mark, and date above it, 1520.

Secondly, thoſe marked with the H. C. and B. joined together, which are alſo attributed to him.

A ſmall upright portrait, inſcribed, *Chriſtiernus II. Danorum Rex*, which is alſo graved in imitation of a wooden cut. It is well executed; and dated 1525.

A ſmall

A ſmall upright plate, repreſenting a *man habited in the German faſhion, with a ſcull hanging at his breaſt.* This has not only been conſidered as a portrait by Binck, but it has even been ſaid to be his own portrait; and given as ſuch by Sandrart; yet certainly without the leaſt foundation. It is an exact copy of an engraving of the ſame ſize, or nearly ſo, by Iſrael Van Meck, which was publiſhed, in all probability, long before the birth of Binck.

The *murder of the innocents*, a ſmall upright plate, with the mark, but no date, and in a ſtyle of engraving approaching near to the Italian manner.

A *ſoldier defending himſelf from Death, who has overthrown him*, a very ſmall upright plate.

*St. Anthony.* Only part of the figure is repreſented, a ſmall upright plate. Here the mark is varied; and it is I. C. B. without the croſs bar of the H.

To theſe I beg leave to add the following print: A figure of *Saturn*, ſtanding in an arch, devouring one of his children, a ſmall upright plate. This differs greatly, in the ſtyle of engraving, from any of the foregoing; and is much more bold, ſpirited and correct. It is executed entirely with the graver, as all his works were, in a free ſtyle, founded apparently on that of Marc de Ravenna. On a tablet is this inſcription, "JACOBUS BINCK Colonienſis fecit, 1530."

## BINET.

Flouriſhed,

A modern engraver, in France, of no great eminence, by whom we have ſome *views*, &c. from Vernet and other maſters.

## WALTER BINNEMAN.

Flouriſhed.

A very obſcure and indifferent engraver of portraits. He was moſt probably an Engliſhman. I am led to think ſo, becauſe I have never ſeen his name affixed to any but Engliſh heads. He flouriſhed apparently in the laſt century; but his works, which are very few, are ſcarcely worth noticeing. I ſhall only mention the following:

The portrait of *Chamberlaine*, an arithmetician, with ſome vile verſes in Engliſh underneath it, an octavo plate. Another *portrait*, without the name of the perſon repreſented, a ſmall upright plate, with four verſes underneath it, "*View here his ſhadow*," &c. ſubſcribed, *Walter Binneman ſculp.*

## PETER BIORD.

Flouriſhed,

A name I found affixed to a ſlight etching, in the ſtyle of a painter, free, but incorrect, and the extremities poorly drawn. The ſubject, I believe, is *Cupid and Pſyche*; a woman is repreſented ſeated in a chariot, holding a Cupid upon her lap; two other Cupids are alſo repreſented with them. It is a ſmall upright plate, marked *Pet. Biord fec.* and the letters are reverſed upon the impreſſion.

PAUL

## PAUL BIRCK.

Flouriſhed,

I have ſeen four ſmall upright plates, excluſive of a title, by this artiſt, on which are repreſented the *four elements* in circles, ſurrounded with ſuch ornaments, as appear to be patterns for goldſmiths and jewellers to work from; and theſe ornaments are relieved by a dark ground, in imitation of enamel. The figures, if not quite correctly drawn, are however executed in a very meritorious ſtyle. The manner of the engraving, which greatly reſembles that of De Brie, is performed entirely with the graver, and is rather ſtiff, and without effect. But, conſidering them as ornamental patterns, the effect was not of much conſequence. On the title, which makes a fifth plate, is the following inſcription, incloſed by an ornamental border: *Quatuor Mundi Elementa, Elegantibas figuris ſeu Imaginibus Artificioſa expreſſa.* PAULUS BIRCK. F. On ſome of the plates he ſubſtitutes the letters P. B. F. inſtead of his name, the F. ſtanding for *fecit.*

## BIRCKART.

Flouriſhed,

If this artiſt was not a native of Prague in Bohemia, it appears by the ſignatures upon his plates, at leaſt, that he reſided there. By him, among many other things, we have ſome very large plates of *theatrical architecture*, with figures, executed entirely with the graver, in a very ſtiff, taſteleſs ſtyle. The name is affixed, *Birckart ſculp. Prag.* but no date. However, from the manner of the engraving, I ſhould ſuppoſe, that he flouriſhed towards the latter part of the laſt cenrury. Baſan writes his name Birckaert, and attributes to him a print repreſenting the *martyrdom of forty Portugueſe Jeſuits*, after Bourguinon, &c.

## PAUL BIRCKENHULT.

Flouriſhed,

We have by this engraver, among other things, a ſet of ſmall upright plates, repreſenting *ornamental trophies, with figures*, &c. chiefly executed with the graver, in a neat, ſtiff ſtyle. The title to theſe plates is, *Omnis generis Inſtrumenta Bellica*; to which he puts his name, "Paulus Birckenhult ſculp. et excud." But, on the plates themſelves, he ſigns the initials only, P. B. F. the F. ſtanding, according to the uſual cuſtom, for *fecit.* Judging from the manner of the engraving I ſuppoſe he flouriſhed about the middle of the laſt century, and was perhaps a printſeller, as well as an engraver; at leaſt, we ſee he publiſhed theſe plates himſelf.

## BARTOLOMEO BISCAINO.

Born, 1632. Died, 1657.

This young artiſt, whoſe early death is much to be lamented, was the ſon of Giovanni Andrea Biſcaino, a landſcape painter of ſome eminence. He was born at Genoa, and was inſtructed in the firſt principles of painting and deſign

deſign by his father; but afterwards perfected himſelf under Valerio Caſtelli. The early indications, which he gave of a ſuperior genius, were ſuch, that the greateſt expectations were formed of his future excellence. But he died, A. D. 1657, aged only 25 years. He has left behind him ſome few etchings, which are executed in a ſlight bold ſtyle, ſomething reſembling that of Caſtiglione; but ſtill more finiſhed and more determined. His figures are elegant, and finely compoſed, and drawn in a very maſterly manner. He has given both beauty and character to the heads; and the other extremities are generally correct, and marked with great ſpirit. I ſhall notice the following:

*Moſes in the ark of bulruſhes*, a ſmall plate, length-ways.
A *nativity with angels*, a ſmall upright plate.
The *wiſe men's offering*, the ſame ſize.
The *circumciſion of Chriſt*, the ſame.
A *Bacchanalian*, the ſame.
Several beautiful *madonas*, and other *devout ſubjects*, &c.

## JOHN DE BISCHOP, or BISKOP.

Born, 1646. Died, 1686.

An excellent artiſt born at the Hague, A. D. 1646. He is ſpoken of with great commendation as a painter; and his drawings from the great maſters are held in the higheſt eſtimation by the curious. In theſe he has ſucceeded ſo happily, as to preſerve with the greateſt exactneſs the ſtyle of the painter, whoſe picture he copied. But as an engraver he is moſt generally known; and his works are numerous. They are chiefly etchings, harmonized with the graver; and though ſlight, yet free, ſpirited and pleaſing. He gives a richneſs to the colour, and a roundneſs to the figures, far beyond what is uſually done with the point, ſo little aſſiſted by the graver. His figures, in general, are well drawn; but in a mannered, rather than a correct ſtyle. The extremities, indeed, are not always well marked, or his heads equally expreſſive or beautiful. It is ſaid of him, that he owed his excellency to his own genius alone, having never ſtudied under any maſter, by whoſe inſtruction he might have been benefited. He worked chiefly at Amſterdam, where he died, A. D. 1686, aged 40 years. I ſhall notice the following prints by this artiſt:

*Chriſt and the Samaritan woman*, a large upright plate, from Annibale Carracci.

*Joſeph diſtributing corn to the Egyptians*, from Bartholomew Breenberge, a large plate, length-ways, with many figures.

The *Martyrdom of St. Laurence*, its companion, the ſame, from the ſame.

A large book of *deſigns*, from the greateſt maſters.

A book of *ſtatues*, &c.

It is to be obſerved, that the mark uſed by this maſter is a cypher, compoſed of a *J.* and an *E.* joined together in the manner repreſented on the plate at the end of the volume. He affected to Latiniſe his name, ſubſtituting *Epiſcopius* for *Biſchop*, or, as we call it in Engliſh, *Biſhop*; and for this reaſon has joined the *E.* with the *J.* inſtead of the *B.*

## BONAVENTURA BISI.

Died, 1662.

We muſt not wonder, if we find an artiſt even in the gloomy retirement of a monaſtery; nay, conſidering the leiſure time, which people devoted to a monaſtic life muſt often have, it is rather ſurpriſing that we do not meet with artiſts among them more frequently. For the arts, conſidered abſtractedly as an amuſement only, have often been found to poſſeſs charms, ſufficient to repay the labour, which is neceſſary for the attainment of them. But an exalted genius ſeems as if it could not brook the confinement of a ſolitary cell; for at the time, when nearly all the learning of Europe was ſhut up in the boundaries of the monaſtic walls, one would have expected much greater and more frequent exertions of literary genius, from thence, than has appeared. It is the ſame with the artiſt, as with the poet or the orator, if he does not feel the ſubject, which he treats upon, within his own breaſt, he cannot poſſibly reach the feelings of another. Biſi was a man of great abilities, and, according to ſome authors, a monk of the order of St. Francis. He was the diſciple of Lucio Maſſari; and his chief excellence lay in copying, in miniature, the pictures of Corregio, Guido, Titian, and other maſters, which he finiſhed with aſtoniſhing beauty and elegance. He died, 1662; but his age is not known. For his amuſement he etched ſome few plates, from Parmegiano, Guido, &c. I ſhall only notice the following, which was probably from his own deſign. A *holy family*, with Elizabeth and St. John, a ſmall upright plate, dated 1631, and marked F. B. B. F. This is the uſual method, in which he marked all his plates. Some read theſe letters, "Franceſco Bonaventura Biſi fecit;" whilſt others, inſtead of the word Franceſco, ſubſtitute that of *Frater*, which is Latin for *Brother*, the common appellation, by which the monks and other eccleſiaſtics addreſs one another; and this laſt is the moſt generally received interpretation.

## BIURMAN.

Flouriſhed,

A modern engraver of *portraits*, and chiefly, I believe, for the bookſellers.

## J. BLACKMORE.

Flouriſhed, 1771.

A modern Engliſh engraver in mezzotinto, by whom we have ſeveral portraits, after Sir Joſhua Reynolds and other maſters; among the reſt is that of *Samuel Foote* the player, dated 1771. This plate is exceedingly well ſcraped, and a very fine likeneſs of that facetious perſonage

## JOHN BLAGRAVE.

Born, Died, 1611.

An excellent mathematician. He was the ſecond ſon of John Blagrave, of Bulmarſh-Court, in the County of Berkſhire. The former part of his education

education he received at Reading, from whence he removed to St. John's College, Oxford. When he quitted the Univerſity, where he did not long reſide, he retired to Southcote-Lodge, and devoted his time to ſtudy, his genius chiefly leading him to the ſcience of mathematics. He alſo reduced his ſtudies to practice, and gave to the public the fruit of his labours. He was a man of a benevolent diſpoſition; and his judicious charities are ſtill remembered at Reading with gratitude. One eſpecially is too ſingular to be omitted in this place. Annually on Good Friday, he appointed the churchwardens of the ſeveral pariſhes in that town, to chooſe three maidens of fair character, each of which had lived three years in her place, and to bring them to the town hall, where, before the mayor and aldermen, they caſt dice; and ſhe, who is ſo fortunate as to throw the higheſt number, is preſented with a purſe containing ten pounds, and attended by the other two maidens who loſt the caſt. The year following, the maidens, who loſt the caſt the year before, come again, with a third added to them, and throw again. But if any one is ſo unfortunate, as to looſe three throws, ſhe cannot caſt a fourth time, but is excluded from the benefit of the charity. Mr. Aſhmole, who gives a full account of this cuſtom, adds: "It is lucky money; for I never "heard, but that the maid that had the ten pounds ſuddenly got a good huſ-"band." Mr. Blagrave died at his houſe near Reading, Auguſt 9, 1611, and was interred, near his mother, in the church of St. Laurence in that town. His principal works are the following: A Treatiſe on *the Making and Uſing the Familar Staff.* The *Aſtrolabium Uranicum generale.* The Art of *Dialing*, and the *Mathematical Jewel.* This laſt is his greateſt and moſt eſteemed performance. It was printed in 1585, at London, with this note in the frontiſpiece: "By John Blagrave of Reading, gentleman, and well-willer to the "mathematics, who hath cut all the prints or pictures of the whole with his "own hands." They are wooden cuts and neatly executed. Where he has not put his name at length, it is thus abreviated, "I. BLAG. SCULP."

## C. J. BLAKE.

Flouriſhed, 1775.

A young lady of diſtinction, who for her amuſement etched the portrait of her uncle, *Sir Francis Blake Delaval*, in the year 1775.

## BLAKEWELL.

Flouriſhed,

He was, I believe, a printſeller; at leaſt, his name is affixed to ſeveral mezzotintos, as the publiſher. He alſo is ſaid to have engraved in mezzotinto himſelf; and among others, the portrait of *Henrietta Maria*, the queen of Charles the Firſt, is attributed to him.

## JAMES BLANCHART, or BLANCHARD.

Born, 1600. Died, 1638.

A painter of ſome eminence, born at Paris, A. D. 1600. After being

inſtructed in the firſt principles of painting in his own country, he went to Italy, where he acquired ſuch a habit of colouring, that, at his return, he was honoured with the appellation of the French Titian. According to Florent le Comte, he etched ſeveral plates from his own compoſitions.

## BLANCI.

Flouriſhed,

A name ſubſcribed to ſeveral portraits; among the reſt, to that of *Flavius Chigi*, in Gualdo's Hiſt. Leopold. part 2nd. He worked, I believe, chiefly for the bookſellers.

## CHRISTOPHER BLANCUS.

Flouriſhed, 1600.

I know not what country gave birth to this engraver, if he be not a German. It appears from his works, that he reſided ſome time at Rome. He worked with the graver only, and imitated, though but indifferently, the ſtyle of Cherubino Alberti; yet, in ſome plates of his from Spranger, he ſeems to have followed that of John Muller; with no better ſucceſs. I ſhall only notice by him a *holy family*, accompanied by angels, half figures, from Spranger, dated 1595. The portrait of *Michael Angelo Buonarota*, marked, "Chriſtophorus Blancus faciebat, 1612."

## JOHN PAUL BLANCUS.

Flouriſhed, 1628.

This artiſt was probably a relation of Chriſtopher Blancus, mentioned in the former article; but he did not follow his manner of engraving. He ſeems chiefly, if not entirely, to have applied himſelf to etching, which he executed very ſlightly, in a heavy indifferent ſtyle. The mechanical part is neither clear nor neat; and the drawing of his figures is by no means to be commended. I have ſeen by him, among other pieces, an *emblematical print*, from C. Stores, a middling ſized plate, length-ways, marked Jo. Paul Blancus incid. and *Chriſt praying in the garden*, a middling ſized upright plate, dated 1628, without any painter's name.

## BLEAVIT.

Flouriſhed,

An obſcure artiſt, whoſe employment ſeems to have chiefly been engraving of portraits. Among others by him, is that of *Rene des Cartes*, the philoſopher.

## PETER VAN BLEEK, or BLEECK.

Born, Died, 1764.

Van Bleek was a painter, but, I ſuppoſe, of no great eminence; for I find no account of him. He was probably of Dutch extraction; but he reſided

reſided at London. His father's name was apparently the ſame as his own; for he generally ſubjoins the word junior to his ſignature, which can be of no uſe, but for the ſake of diſtinction. His engravings are all in mezzotinto; and, though he never roſe to any ſuperior excellency in the art, there are ſome of them, which are clearly ſcraped, and poſſeſs great merit. There was R. Van Bleek, a painter; for we find his *portrait* from a picture of his own, engraved by Peter Van Bleeck, and dated 1735. I ſhall notice by this artiſt, the portraits of *Griffin* and *Johnſon*, in the characters of Tribulation and Ananias, a middling ſized upright plate. The portrait of *Mrs. Cibber*, in the character of Cordelia; and the portrait of *Mrs. Clive*, in the character of Phillida, a middling ſized upright plate. It is remarkable, that he ſigns this plate, "P. Van Bleeck, junior, pinx. et fecit;" and adds the date 1735, becauſe we have the ſame compoſition, engraved in mezzotinto by Faber, without any variation in the figures or back ground, and of the ſame ſize, reverſed, and dated 1734. The portrait of *Rembrandt Gerretſz*, a ſmall upright plate, from a painting by that maſter.

## J. G. BLECKER, or BLEKER.

Flouriſhed, 1638.

He was a painter; but in what degree of eſtimation his pictures were held, I know not. We have ſome etchings by him, as well from his own compoſitions, as from thoſe of other maſters: among the reſt, a *crucifixion*, with the three Maries and St. John, at the foot of the croſs, and two angels in the air, weeping; a middling ſized upright plate, after Cornelius Poelembourg. The Lyſtrians attempting to ſacrifice to Paul and Barnabus, a middling ſized plate, length-ways, from the ſame, dated 1638.

## CORNELIUS BLECKER, or BLEKER.

Flouriſhed, 1638.

This engraver (who, I ſhould ſuppoſe from the ſtyle of his etchings, was alſo a painter) was apparently of the ſame family, and perhaps a near relation of J. G. Blecker, mentioned in the preceding article; and we find they both flouriſhed at the ſame time; but the works of this artiſt are by no means equal to thoſe of the former, They are ſlight, incorrect etchings, chiefly *landſcapes*, into which he has introduced hiſtorical ſubjects: as, the meeting of Abraham's ſervant with Rebecca, &c. He has worked upon the etching to harmonize it (eſpecially upon the heads of his figures) with the point of the graver, ſcratching upon the copper, in a ſtyle ſomething like that which Worlidge afterwards adopted; but he has by no means ſucceeded. His landſcapes are generally ſmall plates, length-ways. One of the beſt prints I have ſeen of this maſter is a view of an *inn yard*, with a waggon, and a horſe ſtanding by it eating; a ſmall plate, length-ways.

## SAMUEL BLESSENDORF.

Flouriſhed,

A Swediſh artiſt of ſome eminence. He flouriſhed, according to Baſan, in

in the laſt century. His chief employment ſeems to have been in the portrait line. His plates are generally ſmall, and very neatly finiſhed. By him we have the portrait of *Charles XII.* of Sweden, a ſmall upright plate. Many other portraits of the illuſtrious perſonages of Sweden, Denmark, &c.

CONSTANTINE BLESSENDORF, brother to the above artiſt, alſo an engraver of portraits.

## F. VAN BLEYSWICK.

Flouriſhed, 1746.

This artiſt, like thoſe immediately preceding, was an engraver of portraits. His plates, in general, are ſmall, and neatly finiſhed, but without much taſte. His principal work, I believe, was part of the plates for the collection entitled, *Portraits Hiſtoriques des Hommes illuſtrees de Dannemark*, dated 1746, 4to.

## BLOEM. See BLOOM.

## A. BLOEM.

Flouriſhed, 1674.

An engraver of no great eminence, a native, I believe, of Germany. Among other things, he engraved the portraits, views, plans, battles, &c. for a book entitled, *Hiſtoria di Leopoldo Ceſare*, in folio, publiſhed at Vienna, A. D. 1674. They are all etched, and retouched with the graver, in a ſlight, heavy ſtyle.

## ABRAHAM BLOEMART.

Born, 1567. Died, 1647.

Sandrart informs us, that this excellent artiſt was born at Goricum, A. D. 1567; whilſt Houbraken and others have placed his birth in the year 1564. The firſt author, however, is moſt generally followed. His excellency as a painter is too well known to need a repetition here, even if it were not foreign to the plan of this work to mention him under that character. Some ſlight, maſterly etchings are attributed to him, which are executed in a manner imitating drawings with a pen, from his own compoſitions. He alſo publiſhed ſome ſpirited claro-ſcuros, the outlines of which, contrary to the uſual cuſtom, were not cut on blocks of wood, but etched upon copper. Of this kind are two large prints by him, repreſenting *Moſes* and *Aaron*, both ſitting figures. His name is not always ſubſcribed at full length, either at the bottom of the prints executed by his own hand, or of thoſe where he only made the deſign, and the engraving was performed by other artiſts. It is often thus, *Ab. Bl. in.* or thus, *A. Bl.* or thus, *A. Bloem.* And to a ſmall upright etching of a ſingle figure, repreſenting *Juno*, which belongs to a ſet, it is put thus, *A. Bloem. fe.* the A. being joined together with the B. in a cypher.

Abraham Bloemart reſided chiefly at Utrecht, where he probably died A. D. 1647, aged 80 years. He left four ſons, who were all of them artiſts; but

but the moſt famous was Cornelius the youngeſt, of whom we ſhall ſpeak in a ſucceeding article.

## FREDERIC BLOEMART.

Flouriſhed, 1620.

Was the ſon of Abraham Bloemart, mentioned above. He worked chiefly, if not entirely, from the deſigns of his father, and imitated his ſtyle in his etchings and claro-ſcuros. He appears to have made, conjointly with his father, a large drawing book, conſiſting of figures, animals, landſcapes, &c. He alſo engraved ſome plates entirely with the graver, in a bold, free ſtyle. His neater performances in this laſt ſtyle, though they be not equal to thoſe of Cornelius Bloemart his younger brother, do him no ſmall honour, as an artiſt. To his engravings he frequently ſubſcribed the initials of his name, with thoſe of his father's, in the following manner: *A. Bloem inv. F. B. filius fecit*; and frequently the initials F. B. in Roman letters alone. I ſhall mention, beſides the claro-ſcuros above ſpoken of, the following, all from his father's deſigns:

Several ſets of *landſcapes*, chiefly ſmall plates, length-ways.

The *four elements*, repreſented by ſingle figures, ſmall upright plates.

*St. John preaching to the people*, a ſmall upright plate.

*St. Marcellinus preaching*, a large upright plate.

*St. Francis praying*, with a crucifix before him, and a *landſcape back-ground*, a middling ſized, upright plate.

A ſet of ſmall *landſcapes*, length-ways, *cottage ſcenes*, *out-houſes*, &c. dated 1620.

HENRY and ADRIAN BLOEMART were both ſons of Abraham Bloemart, and painters. They are alſo mentioned as engravers; but as their works are not ſpecified, I can make no reference to them; for I freely confeſs, I never ſaw any prints to which either of theſe names was affixed.

## CORNELIUS BLOEMART.

Born, 1603. Died,

This great artiſt, according to De Piles, was the youngeſt ſon of Abraham Bloemart. The moſt generally received opinion is, that he was born, A. D. 1603; though ſome ſay, 1606. However, all agree, that Utrecht, where his father chiefly reſided, was the place of his birth. The firſt principles of drawing and painting he learned from his father, but his natural inclination for the art of engraving was ſo powerful, that he applied himſelf wholly to the purſuit of it. He firſt ſtudied under Criſpin de Paſs, an engraver much more famous for the neatneſs, than the good taſte of his works. Not ſatisfied with what he learned from this artiſt, he went to Rome, in order to perfect himſelf from the works of the greateſt maſters. And in that city (where the far greater part of his engravings were made) he died at a very advanced age.

The manner of engraving, adopted by this excellent artiſt, appears to me to be not only quite original, but the ſource, from which we may trace that ſtyle, in which the greateſt and beſt French maſters excelled: thoſe I mean, who

who worked with the graver only. He covered the lights upon his diſtances, and the other parts of his plates, which required tinting, with great care. The lights, whether on the diſtant hills, trees, buildings, or figures, in the engravings prior to his time, had been left quite clear, and by ſo many white ſpots ſcattered in various parts of the ſame deſign, the harmony was deſtroyed, the ſubject confuſed, and the principal figures prevented from relieving with any ſtriking effect. By this judicious improvement, Bloemart gave to his prints a more clear and finiſhed appearance, than all the laboured neatneſs even of Jerom Wierix had been able to produce.

He drew correctly; but from his ſtyle of engraving, which was executed entirely with the graver, the extremities of his figures are heavy; and his heads are not always equally beautiful or expreſſive. With reſpect to the mechanical part of the works, few indeed have excelled him, either in clearneſs or freedom of execution. His great fault, however, is want of variety. The naked parts of his figures, the draperies, and the back-ground, are equally neat, and engraved preciſely in the ſame manner. Hence the effect is flat, and the fleſh, for want of ſufficient diſtinction, appears cold and ſilvery. His works are juſtly held in high eſtimation. They are very numerous, and many of them difficult to be procured. I ſhall only notice the following; the firſt impreſſions of ſome of which are very rare.

The *chaſtity of Joſeph*, a ſmall upright plate, from Blanchart.

The *adoration of the ſhepherds*, a large plate, length-ways, from Raphael.

The *ſame ſubject*, a middling ſized plate, from Pietro de Cortona.

The *holy family* of the *ſpectacles*, ſo called, becauſe Joſeph holds a pair of ſpectacles in his hand, a middling ſized upright plate, from Annibale Carracci.

Another *holy family*, from Parmegiano, a middling ſized, upright plate.

The *Virgin* and *Child*; the child is ſleeping; a middling ſized circular plate, from Guido.

*St. Luke painting the Virgin and Child*, a middling ſized upright plate, from Raphael.

*St. Peter raiſing Tabitha from the dead*, a middling ſized print, length-ways, an admirable print, from Guercino. Gerſaint and others, have miſtakingly called this print the *death of the Virgin*.

*St. Marguerita*, leaning on a pedeſtal, and ſetting her foot upon the dragon, a ſmall upright plate, after Annibale Caracci.

The *four fathers of the church*, from Abraham Bloemart, a large upright plate.

*Chriſt appearing to St. Ignatius*, the ſame ſize, from the ſame painter.

*Meleager preſenting the boar's head to Atalanta*, a ſmall upright plate, from Rubens.

Several *prints for a miſſal*, after Ciro Ferri and other maſters.

A ſet of ſmall prints length-ways, of *ruſtics*, &c. from Abraham Bloemart.

A ſet of *heads*, from the ſame.

A variety of other ſubjects, from different painters; many of them equally eſtimable.

## JOHN FRANCIS VAN BLOEMEN.

Born, 1656. Died, 1740.

A painter of landſcapes, whoſe works are held in the higheſt eſtimation.

He is called by the Italians HORIZONTI, or ORIZONTI, from the delicate manner in which he painted his diſtances. He was born at Antwerp, 1650; but as he reſided chiefly in Italy, he is generally conſidered as an Italian artiſt; and in that country he died, A. D. 1740, aged 84. By him we have five ſmall etchings, which he probably made for his amuſement. They are *perſpective views*, apparently near Rome. Four of them are middling ſized upright plates; and there is one ſmaller plate, length-ways. Baſan has confounded this artiſt with Peter Van Bloemen, his brother, who was a painter, and, according to M. Heineken, etched ſome plates alſo. I have never, to the beſt of my recollection, ſeen any of them.

## BLOKHUYSEN.

Flouriſhed,

A name affixed to ſome portraits; among the reſt, to that of *Proſper Alpinus*.

## A. DE BLOIS.

Flouriſhed, 1720.

An engraver of no great eminence, who flouriſhed towards the latter part of the laſt century. His employment was chiefly, I believe, in the portrait line. There are, however, other ſubjects engraved by him; among the reſt, part of the plates for a work entitled, *Figures de la Bible*, in folio, from the deſigns of Picart and others, publiſhed at Amſterdam, 1720. The portrait of *Antonius a Leeuwenhoek*, prefixed to his works, publiſhed in quarto, A. D. 1695, engraved by De Blois, is ſufficiently neat; but very ſtiff and taſteleſs. There was a De Blois, who was an engraver in mezzotinto; among other prints by him is the portrait of *Nell Gwynn*.

## MICHAEL LE BLOND.

Born, Died, 1650.

A Dutch engraver, who reſided at Amſterdam. He is one of thoſe artiſts, who are diſtinguiſhed by the name of *little maſters*, from the ſmallneſs of their works. His chief employment appears to have been ornamental figures and foliage, &c. for goldſmiths, jewellers, and chaſers. He worked entirely with the graver, in a very neat ſtyle; which, as Baſan juſtly obſerves, greatly reſembles that of Theodore de Bry. Michael le Blond died at Amſterdam, A. D. 1650. His cypher, which is compoſed of an M. with a ſmaller B. under it, ſee copied on the plate at the end of the volume. I ſhall only notice a few prints by this artiſt: namely,

*St. Jerom*, ſeated at a deſk writing, in a ſmall circle hardly as large as a ſhilling, with an ornamental border, and his name at length, dated 1610.

Some *dancing figures*, in a ſmall oval, ſurrounded by an ornamental border, marked "M. Blondus, 1612."

Some very ſmall circles, wherein *death is repreſented with people of various ranks.*

*Suſanna and the elders*, a very ſmall upright oval plate.

## JAMES CHRISTOPHER LE BLOND, or BLON.

Born, Died, 1740.

This artiſt was born in Flanders; and, according to Baſan, he went to Italy, where he ſtudied under Carlo Maratti; but his genius being admirably well adapted for mechanics, and his head continually full of ſchemes of various ſorts, he cannot be ſuppoſed to have employed as much time, as was requiſite to acquire any great perfection, in the arts. He, however, diſcovered a method of printing mezzotinto plates in colours, ſo as, in ſome faint degree, to imitate the pictures, of which they were copies. In this manner he executed, in England, ſeveral large plates, from pictures of the greateſt maſters; and diſpoſed of the prints by lottery: but thoſe who obtained the prizes, appear not to have held them in any very great eſtimation. He made known the manner, in which he performed theſe plates, in a publication entitled, *Coloritto*, or the harmony of colouring in painting, reduced to mechanical practice, under eaſy precepts and infallible rules. And the book was printed in French and Engliſh. Finding this ſpecies of engraving did not ſufficiently anſwer his purpoſe, he ſet on foot a project for copying the cartoons of Raphael in tapeſtry, and made drawings from the pictures for that purpoſe. Houſes were built, and looms erected, at the Mulberry Ground at Chelſea; but the expences being too great, or the contributions not equal to the firſt expectations, the ſcheme was ſuddenly defeated, and Le Blond diſappeared, to the no ſmall diſſatisfaction of thoſe, who were engaged with him. From hence he went to Paris, where, Baſan informs us, he was in the year 1737; and in that city he died, 1740, in an hoſpital. The prints, which he produced, certainly poſſeſs ſome merit, excluſive of their novelty; but, in general, the colours are flat and dirty; the effect is neither ſtriking, nor judiciouſly managed; and the drawing is frequently very incorrect, eſpecially in the extremities of his figures.

Among his portraits, which are the only prints of his that I ſhall ſpecify, are the following: *George II. king of England*, *Louis XV. king of France*; *Cardinal Fleury*, *Antony Vandyck*, &c.

## JAMES BLONDEAU.

Flouriſhed, 1670.

I believe this engraver was a Frenchman, and perhaps learned the art of engraving from Cornelius Bloemart, whoſe ſtyle he ſeems chiefly to have followed. It is certain, however, that he lived at that time, and engraved ſome of the plates from the pictures of Pietro da Cortona, in the palace of Pitti, at Florence. The reſt were executed by Bloemart, Spierre, Clouet, and others. Blondeau worked entirely with the graver, in a ſtyle, as before obſerved, much like that of Bloemart; but he by no means equalled that artiſt, either in the freedom of the mechanical part of the engraving, or the

the correctneſs of the outline. His prints, in general, are cold and ſilvery, without much effect; and the extremities of his figures are heavy, and frequently incorrect. I ſhall only mention by him,

The *martyrdom of St. Laurence*, from Pietro da Cortona, a middling ſized upright plate.

The *crucifixion of Chriſt*, a middling ſized upright plate, from Ciro Ferri.

## JEAN FRANCOIS BLONDEL.

Flouriſhed, 1740.

An artiſt of great eminence, a native of France. He publiſhed ſeveral large folio volumes of Architecture; ſome of the plates for which he etched himſelf. Alſo the deſcription of the entertainments given by the city of Paris, A. D. 1740, at the marriage of Madam Louiſe Elizabeth of France, with Don Philip, infant and high admiral of Spain. The plans and elevations of the *fire-works, temporary buildings*, &c. are chiefly his own engravings.

## ABRAHAM BLOTELING, or BLOOTELING.

Flouriſhed, 1672.

This artiſt, a native of Amſterdam, deſigned as well as engraved. Whoſe ſcholar he was I cannot diſcover; from the ſtyle of his etchings, which have great merit, he appears to have frequented the ſchool of the Viſſchers. He came into England about the year 1672, or 1673, at the time the French invaded Holland; but he did not reſide here long. He not only etched, but alſo ſcraped, ſeveral mezzotintos, which were much eſteemed. Vertue informs us, that whilſt he was in England, he received thirty guineas for an etching of the duke of Norfolk. From hence he returned to Amſterdam, where, in all probability he died.

In the year 1685, he publiſhed at Amſterdam the *gems* of Leonardo Auguſtino, and etched the plates himſelf. I ſhall notice alſo,

Some ſmall plates, length-ways, of *hunting*, &c. "Bloteling fecit," etched in a free, ſpirited ſtyle.

A ſet of *lions*, from Rubens, ſmall plates, length-ways.

A ſet of *landſcapes*, ſmall plates, length-ways, from J. Van Ruyſdael, dated 1670.

The portrait of the *marquis de Mirabel*, a ſmall upright plate, from Vandyck.

The portrait of *admiral Kortenaer*, a large upright plate, from Bartholomew Van der Helſt.

The portrait of *D. Hieronymus Van Beverningh*, dated 1680, without the name of the painter. It was probably drawn by Bloteling himſelf.

The portrait of *prince Rupert*, after Lely, dated 1673.

The portrait of *Anthony earl of Shafteſbury*, who is repreſented ſitting, is ſaid by the Hon. Mr. Walpole to be one of the ſcarceſt prints of this artiſt.

Among his mezzotintos, I ſhall mention the following portraits only.

A clear, well-ſcraped head of the *earl of Derby*; and *Abraham Symonds*, from Lely, ſmall upright plates.

See his cypher, compoſed of an A. and a B. joined together (which he frequently uſed, when he did not put his name at length) on the plate at the end of the volume.

## ROBERT BLYTH

Born, Died, 1783.

This engraver, whoſe merit was never very conſpicuous, died young, A. D. 1783, in London. His moſt capital performances are ſeveral ſlight etchings, from the beautiful drawings, with pen and ink, of John Mortimer, an artiſt, whoſe works are held in the higheſt eſtimation. Among Blyth's beſt prints may be reckoned, *the ſoldier's courtſhip*, a middling ſized plate, length-ways, and its companion, belonging to a ſet of four prints, entitled, *the life and death of a ſoldier*, and ſome circular groups of heads. In theſe laſt he was aſſiſted by Mr. Bartolozzi. *Caius Marius, reflecting on the ruins of Carthage*; and *Nebuchadnezzar, recovering his reaſon*, its companion: both middling ſized upright plates. *Homer reciting his verſes to the Grecians*, a large plate, length-ways, &c.

## FRANCIS VAN BOCHOLT

Flouriſhed,

A very ancient engraver on copper, and probably a native of Germany. *Matthias Quad* of Kinkelback, an author of the ſixteenth century, in his book intitled, *The Excellency of the German Nation*, ſpeaks of this artiſt, and informs us, that he was a ſhepherd of the country called Mons, in the Netherlands; and that he was the firſt inventor of engraving on copper. "His figures," ſays he, "however, though they are hard, appear to be "taken rather from nature than imagination." The opinion, that he was the inventor of engraving on copper is, with the greateſt juſtice, generally exploded, though indeed ſuch an artiſt is allowed to have exiſted, and with great appearance of truth. The prints which are marked with the letters F. V. B. are attributed to him. I cannot agree with the above mentioned author, that his figures have the appearance of being taken from nature: they are, in general, ſtiff, laboured copies, from the works of Iſrael Van Mecheln, and Martin Schoon. If, conſidering the antiquity of the prints attributed to Bocholt, the probability ſhould be urged of their being the originals, rather than the copies, a careful examination of them, and the works of the above-mentioned artiſts, will ſoon clear up the matter, I believe, beyond a doubt. The ſtyle, in which Iſrael Van Mecheln engraved, differed conſiderably from that adopted by Martin Schoon, in ſo much, that, without the leaſt diſtinguiſhing mark, their works may eaſily be ſeparated from each other. Yet the ſtyle of both theſe artiſts is laborioufly imitated by Bocholt, as continually as he copied from either of them. It ſeems to me, therefore, highly improbable, that the works of Bocholt ſhould be the originals, ſince this difference is ſo uniformly found in them, whenever they correſpond with thoſe of Iſrael Van Mecheln, or Martin Schoon.

But though he generally copied from the above-mentioned artiſts, yet there are

are ſeveral engravings by him, apparently from his own deſigns. I ſhall mention, FIRST, the following from J. V. Mecheln, in which he has imitated the ſtyle of that maſter.

The *judgment of Solomon*, a middling ſized upright plate.

The *annunciation of the Virgin*, the ſame.

The *Virgin* and *Child*, in an arch, a ſmall upright plate.

SECONDLY, thoſe from Martin Schoon.

*St. Anthony, carried into the air by dæmons*, a middling ſized upright plate. J. V. Mecheln alſo engraved this ſubject; but this plate is copied from that of Martin Schoon; and his ſtyle of engraving is exactly imitated.

*St. James* reading, a ſmall upright plate.

*St. Michael* and the *dragon*, the ſame.

THIRDLY, thoſe that appear to be from his own deſigns.

A *friar behaving rudely to a young girl, who is defending herſelf with her diſtaff*, a ſmall plate length-ways.

*Sampſon ſtrangling the lion*, a ſmall upright plate.

*Two men quarrelling in a nine-pin ground*, a ſmall upright plate.

All theſe have the mark F. V. B. He alſo engraved a variety of other ſubjects, as well copies from the above maſters, as from his own deſigns. I ſhall only mention one more, namely, *St. George and the dragon*, with the mark, a ſmall upright plate, under which is written, in a very old hand, *Francis Van Bocholt.*

## CHARLES VAN BOCKEL.

Flouriſhed,

A name mentioned by M. Heineken, as an engraver; but he has not ſpecified any of his prints. C. V. B. the initials of his name, according to the ſame author, are frequently ſubſcribed to his engravings. I have never ſeen any of his works.

## G. BOCKMAN.

Flouriſhed, 1743.

A mezzotinto ſcraper; but of no great merit. He was, however, a painter alſo; and to a half ſheet print of *St. Dunſtan*, in which the ſaint is repreſented holding his croſier in one hand, and the tongs with which, (according to the lying legends of ſuperſtition,) he ſecured the devil by the noſe, in the other; he ſigns his name, to which he adds, *pinx. et fecit.* It is dated 1743. There are alſo ſeveral portraits of the late *duke of Cumberland*, and the portrait of *Thomas Chubb* the deiſt, &c. His mark, when he does not ſign his name at length, is a cypher compoſed of a G. and a B. which is copied on the plate at the end of the volume.

## JOHN BOCKSBERGER.

Flouriſhed,

The name of a modern engraver, according to profeſſor Chriſt, whoſe initials

tials were an H. with a B. joined together in a cypher. He has unfortunately, according to his uſual cuſtom, omitted to ſpecify the works of this artiſt. I have never ſeen any prints by him.

## NICOLAS BOCQUET.

Flouriſhed, 1601.

This engraver was, I believe, a native of France. As an artiſt, however, he cannot be ſpoken of with any great commendation. I have ſeen by him, *Adam* and *Eve*, a middling ſized upright plate, from Raphael. It is etched, and finiſhed with the graver, in a poor, thin ſtyle; and the drawing is incorrect, and totally deſtitute of that ſimplicity, which is the great characteriſtic of the painter.

*St. Bruno, kneeling before a crucifix*, a large upright plate, from Bon de Boullogne.

## PETER BODART

Flouriſhed, 1723.

A modern engraver, who reſided ſome years ſince at Leyden, and probably was a native of that place. His works, however, are little known in England. I have ſeen by him a ſmall folio volume, entitled, *Les Principaux fondementes du Deſſein*, which was publiſhed at Leyden, 1723. This is a drawing book; and it conſiſts of a prodigious number of plates, ſuch as heads, hands, feet, whole figures, and groups of figures, &c. from the deſigns of G. Hoet. They are chiefly etched, and in a very poor, incorrect ſtyle. When he does not write his name at full length, he ſubſtitutes the initials, P. B. or P. B. F. the F. as uſual, ſtanding for fecit.

## J. F. BODDECKER.

Flouriſhed,

I know not when, or where, this artiſt (for ſo I ſuppoſe he called himſelf) flouriſhed. I have only ſeen by him ſome few mezzotintos, very badly executed, in every reſpect. Among the reſt, a ſmall upright plate, repreſenting a *boy* and a *girl*, half figures, with flowers, from J. de Baen.

## JOHN GEORGE BODENEHRS.

Flouriſhed,

A modern engraver of the German ſchool. The greater part of his family were artiſts. He was chiefly employed in the engraving of *portraits* for the bookſellers. Beſides the above-mentioned artiſt, M. Heineken enumerates the following, without ſpecifying their works: GEORGE CONRAD BODENEHRS, MAURICE BODENEHRS, GABRIEL BODENEHRS, JOHN GEORGE BODENEHRS the younger, JOHN GOTTFRIED BODENEHRS, and GABRIEL BODENEHRS the younger; all of them engravers.

## MARK BODERECHT.

Flouriſhed, 1739.

A native, I believe, of Germany, and an engraver in mezzotinto, by whom, among other things, we have the portrait of *Joan. Tho. Rauner*, dated 1739.

## CHARLES FRANCOIS BOECE.

Flouriſhed,

A modern artiſt, mentioned by Baſan, without any reference to his country, or the place of his reſidence. By him we have ſeveral engravings. Among the reſt, a *woman holding a pot with coals, and a boy blowing.* The only light in the painting comes from the fire: from a picture of Rubens, in the Dreſden gallery. He alſo engraved ſeveral of the plates, from the pictures of different maſters, in the cabinet of the count De Bruhl, &c.

## HUBERT BOEHM.

Flouriſhed,

A name mentioned by M. Chriſt, without any reference to his works, or the time in which he lived, excepting that he was a modern artiſt. I have never ſeen any of his engravings. According to the above-mentioned author, he uſed by way of mark, a cypher compoſed of an H. and a B. joined together, as expreſſed on the plate at the end of the volume.

## GIOVACCHINO BOEKLAER, or BUECKLAER.

Flouriſhed,

This name is cited in the index of engravers, at the end of the Abecedario; and the artiſt, to whom it is attributed, is ſaid to have been a native of Antwerp, and a ſcholar of Peter Artſens, from whom he learned the art of engraving. I have never ſeen any of his works. Perhaps the name being falſely written, makes the only difference between this engraver and an artiſt called John Boecklein, mentioned by profeſſor Chriſt, who uſually marked his engravings in this manner, I. B. fe.

## CORNELIUS BOEL.

Flouriſhed, 1611.

This artiſt was probably of Antwerp, and of the ſame family with Peter Boel the painter, who is ſpoken of in the next article. From the ſtyle of his engraving, which is chiefly with the graver, I ſhould ſuppoſe he had been inſtructed in the ſchool of the Sadelers. He worked in a clear, neat ſtyle; and his prints are by no means deſtitute of merit. We have, engraved by him, a ſet of ſmall oval plates for the *Fables of Otho Vænius*, with Latin, Engliſh, and Italian verſes, under them, which were publiſhed at Antwerp, A. D. 1608. I have alſo ſeen by him a middling ſized plate, length-ways, repreſenting the *laſt judgment*, which is ſigned, "Cornelius Boel fecit," without the name of the painter. It is probably from a compoſition of his own.

I believe

I believe this artiſt was in England; for the *frontiſpiece* to the large folio Bible, publiſhed by the royal authority, A. D. 1611, which is ornamented with figures and other decorations, and very neatly engraved, has his name inſcribed, *C. Boel fecit in Richmont*, 1611. He alſo engraved a portrait of *Henry prince of Wales*, in a ſmall oval, ſurrounded by an ornamental border. But his great work was the *battles of Charles the Fifth*, and *Francis the Firſt*, eight large plates, length-ways, from Antony Tempeſta.

## PETER BOEL.

Born, 1625. Died, 1680.

An excellent painter of fruit, flowers, and animals, born at Antwerp, A. D. 1625. A diſciple of Snyders, whoſe widow he married. He went into Italy, where his uncle Cornelius de Wael reſided; and, in his return through France, was there greatly employed. He died, A. D. 1680, aged 55 years. There are ſome few ſlight, but ſpirited etchings, by this artiſt, from his own compoſitions, repreſenting *various animals*, &c.

## CORYN or QUIRIN BOEL.

Flouriſhed, 1660.

This engraver was a native of Antwerp, and of the ſame family with the preceding artiſt. His works are chiefly etchings, which are executed in a very coarſe, heavy, incorrect ſtyle. The greater part of them are, I believe, contained in the collection of prints, from the pictures of the greateſt maſters, known by the name of *Tenier's Gallery*. They do not require to be particularized, as the book itſelf is very common. I have ſeen among other things by this engraver, a middling ſized plate, length-ways, repreſenting ſome *Dutch peaſants playing at nine-pins*, from Teniers. This artiſt has, in general, been careleſsly confounded with Cornelius Boel, mentioned above, but he never nearly equalled him in point of merit.

## L. DE BOER.

Flouriſhed,

An obſcure engraver of portraits, by whom, among others, is that of *Quinkhard*, to which he ſigns his name L. de Boer.

## C. F. BOETIUS.

Flouriſhed, 1753.

A modern German artiſt, who engraved ſeveral of the plates from the collection of pictures at Dreſden. The work is in two volumes, large folio, entitled, "Recueil d'Eſtampes, d'apres les plus celebres Tableaux de LA GALLERIE DE DRESDE." The firſt volume was publiſhed 1753, and the ſecond 1757.

MICHAEL

## MICHAEL BOGNER.

Flouriſhed, 1487.

The name of a very old German artiſt, probably a goldſmith. The print, to which this name is affixed, I found in the collection of Dr. Monro. It is a ſmall plate repreſenting a coat of arms. The bearing is a wheel, and the creſt a wheel upon an helmet. The name Michael Bogner is written upon a ſcroll. It is executed entirely with the graver; and the ornamental part is white upon a black ground. On the ſpace, which divides the ornaments, is the date intermixed with the letters in the following manner: A. D. 1487. I. A. E. This curious ancient engraving is three inches high, by one inch one fourth wide.

## J. L. BOJAN.

Flouriſhed, 1670.

An ornamental engraver, who ſeems to have been chiefly employed by J. Berain, in the large works of ornaments, which he publiſhed. His prints, which are etched, and finiſhed with the graver, have, however, nothing very ſtriking to recommend them.

## H. BOILING.

Flouriſhed,

An engraver in mezzotinto, mentioned by profeſſor Chriſt, who informs us, that ſome prints repreſenting *peaſants*, &c. were executed by him; and, that he often put the initials of his name only, H. B. I have never ſeen any thing by this engraver.

## MARTIN DES BOIS.

Flouriſhed, 1691.

This artiſt was, I preſume, a native of France. By him we have ſeveral *frontiſpieces*, for books, after Louis Dorigny; and other prints from the paintings of Italian maſters, which were publiſhed by C. Paten, A. D. 1691. Theſe, however do him little credit.

## ELIAS DU BOIS.

Flouriſhed, 1614.

The name of an artiſt, cited by Florent le Comte, who informs us, that he engraved the portrait of *Monſieur de Sully*; which print is dated 1614.

## PETER DE BOIS.

Flouriſhed,

He is mentioned by Florent le Comte as an engraver of funeral proceſſions, monuments, &c. but none of his works are ſpecified.

## ROBERT BOISSART.

Flouriſhed,

A name mentioned by Florent le Comte, as an engraver of portraits, and reſident in England; but I am not acquainted with his works.

## L. BOISSEVIN.

Flouriſhed, 1623.

His chief employment was, I believe, that of a publiſher and a printſeller. However, it is thought, that he engraved alſo himſelf; and to him are attributed the following portraits: *Franc. Barberini*, cardinal; dated 1623. *Charles the Firſt*, and *Oliver Cromwell.*

## S. DE LA BOISSIERE.

Flouriſhed, 1682.

This engraver, who, I ſuppoſe, was a native of France, is mentioned by Baſan, without any reference to the time or place of his birth. He tells us, that S. Boiſſiere (for ſo he writes his name) engraved "*the death of a prince, ſurrounded by his court,*" a large plate, lengthways. I ſuſpect him to be the ſame with that artiſt, who engraved ſeveral of the plates for a large work in folio, entitled, *Les Edifices Antiques de Rome*, par Antoine Degodetz, Architecte, à Paris, 1682. To theſe plates he ſigns his name, De la Boiſſiere. They are neatly executed, but in a ſtiff, laboured ſtyle; and may be conſidered as the productions of patience rather than of genius.

## BOISSIEUX.

Flouriſhed,

By this artiſt we have a conſiderable number of landſcapes, views, &c. Judging from the free, maſterly ſtyle, in which they are etched, I ſhould ſuppoſe he was a landſcape painter, and a man of great abilities. They are very ſlight, in general; but, at the ſame time, ſpirited. Some of them are apparently from his own deſigns; others are from various maſters. I ſhall only mention a ſet of ten landſcapes, ſmall plates length-ways, with this title: *Suite de dix Payſages*, gravé à leau forte, par Boiſſieux. If I miſtake not, this artiſt was a native of France. The Hon. Mr. Walpole mentions the name of Boiſſeau, as affixed to a plate for Aaron Hill's Hiſtory of the Ottoman Empire; this was probably a different engraver, though perhaps of the ſame family.

## L. BOITARD.

Flouriſhed, 1760.

This engraver was a native of France. He frequently worked from his own compoſitions. His employment was chiefly for the bookſellers. He engraved in a neat though ſlight ſtyle, without taſte; and his drawing is, in general, very defective. Small figures he executed beſt; but even theſe are often

often faulty. Among his moſt eſtimable prints, may be reckoned thoſe which he engraved, for *Spence's Polymetis*; and a large plate repreſenting the *Rotunda at Ranelagh*, after Paolo Panini. He alſo engraved ſeveral portraits; among the reſt, that of *J. Brown*, the ſoldier, who diſtinguiſhed himſelf at the battle of Dettingen, *Elizabeth Canning*, &c. Boitard, who reſided chiefly in England, married an Engliſhwoman. He died at London ſome years ſince, leaving a ſon who followed his father's profeſſion, and a daughter.

## RENE' BOIVIN, or BOYVIN.

Flouriſhed,

This artiſt was a native of France, born at Anjou; but the year of his birth does not appear. The ſtyle of his engravings, however, in my opinion, ſufficiently teſtifies, that he flouriſhed towards the end of the ſixteenth century. His plates, in general, are executed with the graver only, in a manner much reſembling that of Cornelius Cort; but we have alſo ſome etchings by him. His works, though not held in the higheſt eſtimation, are by no means devoid of merit, eſpecially in the mechanical part of them. He handled the graver with much facility; and if, in good taſte, and correctneſs of drawing, he had equalled the command he had of that inſtrument, he certainly might have been ranked among the firſt maſters. In theſe great eſſentials he is defective, eſpecially in his drawing, which is very incorrect. The extremities of his figures, in particular, are poorly expreſſed. He ſometimes ſigned his plates with his baptiſmal name only, as *Renatus fecit*; but more generally with a cypher, compoſed of an R. and a B. in the manner expreſſed upon the plate, at the end of the volume. He engraved a great variety of prints. I can only mention a few of them.

An emblematical plate, repreſenting *the triumph of virtue*, with the defects of vice, a large print, length-ways, from *Rous. Florent*, marked Renatus fecit.

*Suſanna and the elders*, a middling ſized plate, length-ways, without any painter's name, marked with his cypher.

The plates for a work, entitled *Livre de la Conqueſte de la Toiſon d'or, per le Prince Jaſon de Teſſalie*; or The Book of the Conqueſt of the Golden Fleece, by the Prince Jaſon of Theſſaly. Theſe hiſtorical compoſitions, which are encloſed in ornamental borders, were deſigned by Leonard Thiri; and they are marked with the cypher of Boivin, whoſe name in the dedication is ſpelt Boyvin.

A ſpirited etching of a cottage yard, in which is introduced the departure of *Hagar and Iſhmael from the houſe of Abraham*, a middling ſized plate, length-ways, marked with his cypher.

Another etching, in which is repreſented *four banditti men robbing the cart of a peaſant*, a ſmall plate, length-ways, marked with the cypher.

## MARIE L. A. BOIZOT.

Flouriſhed, 1762.

A modern engraver, a native of France, and pupil to Flipart. He reſided

at Paris, and engraved a variety of *domeſtic ſubjects* from Greuze and other maſters, alſo ſome *portraits*.

## HANS or JOHN BOL.

Born, 1534. Died, 1593.

He was a native of Mechlin, where he was born, A. D. 1534. His genius leading him to the arts, he was at firſt inſtructed in painting by a maſter of no great repute, whom he ſoon left, and going to Heidelberg, employed himſelf in copying ſeveral pictures of the eminent artiſts. His ſubjects are chiefly landſcapes with animals; but he alſo ſometimes painted hiſtory, with no ſmall ſucceſs. We have by him a ſet of landſcapes, *views in Holland*, ſlightly etched, but in a ſtyle that indicates the hand of the maſter, they are middling ſized plates, length-ways, marked "H. Bol;" the H. and the B. are joined together in the ſtyle of a cypher, and they were publiſhed by Jerom Cock. A large plate, length-ways, in which is repreſented an *aquatic diverſion in Holland*: a man appears in a boat, catching at a gooſe, which is faſtened to a ſtring over the river, and a prodigious number of ſpectators are depicted upon the banks on each ſide.

Some circular prints, repreſenting *hiſtorical ſubjects*. I ſhall only mention two, namely, *the meeting of Jacob and Eſau*; and *the firſt interview between the ſervant of Abraham and Rebecca*: both very ſlight, but ſpirited etchings, and marked with his name as above.

I have ſeen alſo a ſlight, ſpirited etching, greatly in the ſtyle of thoſe by this artiſt. It is a ſmall ſea view, with ſhips. Over it is written DEN BRIEL.; and at the right hand corner, *C. Bol fecit*. who was probably another artiſt of the ſame family.

## FERDINAND BOL.

Born, 1611. Died, 1681.

A celebrated painter both of hiſtory and portraits. He was born at Dort, A. D. 1611, and educated at Amſterdam. In the ſchool of the celebrated Rembrant Gerretz, he received his inſtructions as a painter, and imitated the ſtyle of his maſter with no little ſucceſs, not only in his pictures, but in his engravings. Bol's etchings are bold and free. The lights and ſhadows in them are broad and powerful, which renders the effect very ſtriking; but they want that lightneſs of touch, and admirable taſte, which thoſe of Rembrant poſſeſs in ſo great a degree. Bol died at Dort, the place of his birth, A. D. 1681, aged 70.

Among his etchings, the following from his own compoſitions, are generally much eſteemed:

*Abraham's ſacrifice*, a middling ſized upright plate.

*St. Jerom* ſeated in a cavern, holding a crucifix, a ſmall upright plate, arched at the top.

A *philoſopher*, a half figure, holding a book, a ſmall upright plate.

## NICCOLO BOLDRINI.

Flouriſhed, 1566.

An engraver on wood, who worked chiefly from Titian, and by ſome thought to have been the ſcholar of that great maſter. The time of his birth and death are equally unknown. I have ſeen by him a large upright print, cut in wood, which repreſents *Venus naked*, ſeated on a bank, holding Cupid, a ſquirrel appears behind upon the branch of a tree. The figures, back-ground, &c. are executed in a bold, free ſtyle, chiefly with a ſingle ſtroke; but there is ſome hatching in the deep ſhadows. It is marked *Titianus inv. Nicolaus Baldrinus Vincentinus inciaebat*, 1566.

## IL BOLOGNA. See PRIMATICCIO.

## IL BOLOGNESE. See GRIMALDI.

## GIOVANNI BATISTA BOLOGNINI.

Born, 1611. Died, 1688.

This artiſt, a native of Bologna, was born, A. D. 1611. He was inſtructed in the principles of painting by Guido; and ſucceeded ſo well, in his ſtudies, that he became the favourite ſcholar of that excellent maſter. He imitated the ſtyle of Guido; and his works are held in general eſteem. He died, A. D. 1688, aged 77. We have ſeveral etchings by him from the compoſitions of Guido. They are ſlight, and often ſpirited, but by no means equal to thoſe, which were produced by Guido's own hand. Among his moſt eſteemed etchings may be reckoned the following:

The *murder of the innocents*, a middling ſized upright plate.

*St. Peter receiving the keys*, nearly the ſame ſize as the preceding.

A *crucifixion*, with St. John and the two Maries, ſtanding at the foot of the croſs, nearly the ſame ſize as the former.

*Bacchus and Ariadne*, a large print length-ways, engraved on three plates. Theſe are all from Guido.

## BOETIUS ADAM A BOLSWERT, or BOLSUERD.

Flouriſhed, 1620.

This artiſt, an engraver and printſeller, eſtabliſhed at Antwerp, was the deſcendant of a family, who reſided at the city of Bolſwert in Frieſeland, from whence he derived his name. He commonly ſigns the prints engraved by him, with the firſt of his baptiſmal names, *Boetius*; but ſometimes he has ſubſtituted the ſecond, and omitted the firſt. Hence it is, that the generality of authors, on the ſubject of engraving, have run into a ſtrange miſtake, and made two artiſts of the ſame man; one named *Boetius*, the other *Adam*: the latter ſuppoſed to have been the father of the former. According to Baſan, *Boetius Adam a Bolſwert*, "who," ſays he, "is miſ-"takenly mentioned as an engraver, becauſe we find upon ſeveral plates, "*B. Adams*, or B. A. Bolſwert; or certain other marks, nearly reſembling

"them

" them, which Boetius ſometimes uſed. All of which in Flemiſh ſignify " Boetius the ſon of Adam." It is highly probable, that the father's name might be Adam; but that theſe ſignatures are to be interpreted according to Baſan's idea, is not ſo certain. Both names doubtleſs did belong to him; and accordingly, to a ſet of *twenty landſcapes*, engraved by him from Abraham Bloemart, he ſigns them at length thus, *Boetius Adam Bolſuerd ſculp.* By what maſter he was inſtructed in the art of engraving, does not appear. He worked with the graver only; the free, open ſtyle of the Bloemarts he imitated with great ſucceſs; and perhaps perfected himſelf in their ſchool. When he worked from Rubens, he altered that ſtyle; and his plates are neater, fuller of colour, and more highly finiſhed. I ſhall mention

FIRST, ſome of thoſe plates, wherein he has imitated the ſtyle of the Bloemarts.

A ſet of twenty *landſcapes*, from Abraham Bloemart, mentioned above; ſlight, ſmall plates, length-ways. I have ſeen them marked, Amſterdam, with the date 1664, which time perhaps they were republiſhed by a new proprietor.

The plates for a quarto book, entitled, *the Foreſt of the Hermits and Hermiteſſes of Egypt and Paleſtine*, from the ſame painter, publiſhed at Antwerp, A. D. 1619.

The *nativity of Chriſt*, a large upright plate, from the ſame painter, a very beautiful plate, dated 1618.

SECONDLY, the following from Rubens in a more finiſhed ſtyle:

The *reſurection of Lazarus*, a large upright plate.

The *laſt ſupper*, the ſame, its companion. Baſan, ſpeaking of this print, ſays, that it proves by its beauty, and the knowledge with which it is engraved, that Boetius could ſometimes equal his brother Scheltius. It is certainly a very beautiful engraving; but I cannot help thinking, the compliment a little overſtrained; eſpecially if we look at the admirable *crucifixion* from Vandyck by Scheltius Bolſwert, at the ſame time.

## SCHELTIUS A BOLSWERT, or BOLSUERD.

Flouriſhed, 1626.

This admirable artiſt was the brother of Boetius Adam a Bolſwert, mentioned in the preceding article. We have no other account of his family than what is there given; nor unfortunately any of himſelf, of the leaſt conſequence. The time of his birth and of his death, and the name of the maſter he ſtudied under, are equally obſcure. And though it is not likely, that the knowledge of theſe circumſtances could add to the fame he has ſo juſtly acquired, yet we naturally wiſh to know ſomething of the man, whoſe genius we admire; and of courſe every little anecdote concerning him becomes intereſting. Bolſwert worked entirely with the graver, and, I believe, never called in the aſſiſtance of the point. His general character as an artiſt is well drawn by Baſan, in the following words: " We have a large number of " prints, which are held in great eſteem, by this artiſt, from various maſ- " ters; but eſpecially from Rubens, whoſe pictures he has copied with all " poſſible knowledge, taſte and great effect. The freedom, with which

" this

" this excellent artiſt handled the graver, the pictureſque roughneſs of etch-
" ing, which he could imitate without any other aſſiſting inſtrument, and the
" ability he poſſeſſed of diſtinguiſhing the different maſſes of colours, have
" always been admired by the connoiſſeurs, and give him a place in the
" number of thoſe celebrated engravers, whoſe prints ought to be conſidered
" as models by all hiſtorical engravers, who are deſirous of rendering their
" works as uſeful as they are agreeable, and of acquiring a reputation, as
" laſting as it is juſtly merited." He drew excellently, and without any manner of his own; for his prints are the exact tranſcripts of the pictures he engraved from. His beſt works, though not always equally neat or finiſhed, are always beautiful, and manifeſt the hand of the maſter. Sometimes we find his engravings are in a bold, free, open ſtyle: as, the *brazen ſerpent*, the *marriage of the Virgin*, &c. from Rubens. At other times they are very neat, and ſweetly finiſhed: as, the *crowning with thorns*, and the *crucifixion*, &c. from Vandyck. Indeed, I have generally obſerved, that his boldeſt engravings are from Rubens, and his neateſt from Vandyck and Jordans.

How greatly Bolſwert varied his manner of engraving appears from ſome prints, which, like the greater part of thoſe of his brother Boetius, bear great reſemblance to the free engravings of the Bloemarts, and to thoſe of Frederic Bloemart eſpecially; and form a part of the plates for a large folio volume, entitled, *Academie de L'eſpee*, by Girard Thibault of Antwerp, where it was publiſhed, A. D. 1628; and to theſe he ſigns his name, " Shel-
" tius," and ſometimes " Schelderic Bolſwert," adding the word *Bruxelle*. His name is uſually affixed to his plates in this manner, " S. A. Bolſwert;" but on the plate at the end of the volume may be ſeen a mark, attributed to him, which he is ſaid to have uſed, when he was not willing to ſign his name.

It is very neceſſary to caution the collectors of this maſter's works (thoſe eſpecially, who are not very converſant with them) that many of them have been copied in a very careful manner, ſo as eaſily to deceive the unſkilful. Some of theſe copies, as the *marriage of the Virgin*, from Rubens, &c. are by Lauwers. But thoſe, which are moſt likely to miſlead, are by Ragot, a French engraver, employed by Mariette the printſeller, who frequently meeting with the reverſes or counterproofs, from the prints of Bolſwert, gave them to the engraver; and he imitated them with the utmoſt preciſion. By this means the impreſſions from the plate copied come upon the paper the ſame way with the original. It is true, his name is uſually affixed at the bottom; but it is often cut off, and then the copy is not eaſily diſtinguiſhed from the original. Among other prints thus imitated by Ragot from Bolſwert, is *Chriſt crucified between the two thieves*; where the ſoldier is repreſented piercing his ſide, from Rubens.

Among the variety of eſtimable engravings by this great artiſt, I can only mention the few following:

The *brazen ſerpent*, a large plate, length-ways, from Rubens. Thoſe impreſſions are the moſt eſtimable, which have only the word *Antuerpiæ* at the right hand corner, without the name of *Giles Hendrix*, which was afterwards inſerted above it, and part of the ſmall circle over the arms is left white.

*Abraham offering his ſon Iſaac*, a large plate nearly ſquare, from Theodore Rombout.

The

The *education of the Virgin by Saint Anne*, a middling ſized upright plate, from Rubens. Thoſe impreſſions, without the name of Hendrix, are the moſt eſteemed.

The *marriage of the Virgin*, a middling ſized upright plate, from the ſame painter. Thoſe impreſſions are beſt, in which the word " Antuerpiæ" is not added to the name of Hendrix.

The *nativity of Chriſt*, a middling ſized upright plate, from the ſame, firſt publiſhed by Martin Vanden Enden.

The *adoration of the wiſe men*, a middling ſized upright plate, from the ſame. The good impreſſions of this plate alſo, have the name of Vanden Enden.

The *feaſt of Herod*, in which is repreſented the daughter of Herodias, preſenting the head of John the Baptiſt to her mother, a large plate, length-ways, from the ſame.

The *miraculous draught of fiſhes*, a large print, length-ways, on three plates, from the ſame.

*Chriſt crowned with thorns*, a large upright plate, from Vandyck. An admirable print. With the name of Vanden Enden.

A *crucifixion*, where a figure appears preſenting the ſponge to Chriſt. St. John and the Virgin are ſtanding at the foot of the croſs, and Mary Magdalen is reclining towards it, a large upright plate, from Vandyck; and it is, in my opinion, one of the moſt beautiful prints engraved by Bolſwert. In the firſt impreſſions, which are very ſcarce, the left hand of St. John is not ſeen. In the ſecond, the hand appears upon the ſhoulder of the Virgin, the name of Vandyck is tranſpoſed from the left to the right hand corner of the plate; and the dedication, which conſiſts of two lines, is eraſed from the bottom of the plate, probably to make theſe impreſſions paſs for the firſt. After this, to deceive the purchaſers, the hand was again eraſed, and the dedication reinſerted; but the imitation of the letters is ſo poorly executed, that the cheat is eaſily diſcovered. The firſt impreſſions are diſtinguiſhed without much difficulty, as well by their ſuperiority in clearneſs and colour, as by the difference alluded to; eſpecially from the laſt; for the ſtrokes, which were re-engraved over the place, where the hand had been, are very poorly executed. And both in the ſecond and third impreſſions, the ſhort ſtrokes upon the ground, near the great toe of the figure, who holds the ſponge, are croſſed with a ſecond ſtroke, but in the firſt they are without any croſſing.

A *crucifixion*, where St. Dominicus and St. Catherine of Sienna are repreſented. At the foot of the croſs is a large ſtone, on which is ſeated a ſmall cherub, with a lamp before him. On the ſtone is an inſcription beginning thus: *Ne Patris ſui manibus*; a large upright plate from the ſame maſter.

A *crucifixion*, where the ſoldier is piercing the ſide of Chriſt, St. John and the Virgin are ſtanding by the croſs, a large upright plate from Rubens.

A *crucifixion*, with the Virgin and St. John at the foot of the croſs, from James Jordaens, a large upright plate.

A *dead Chriſt* on the lap of the Virgin, with St. John and two Angels, a middling ſized plate, length-ways.

A *dead*

A *dead Chriſt* on the lap of the Virgin, a large upright plate, from A. Deipenbeck.

The *Trinity*, a large upright plate, where Chriſt is repreſented dead, a fore-ſhortened figure ſupported by the Deity, from Rubens.

The *aſſumption of the Virgin*, a large upright plate, arched at top, from the ſame maſter.

The *deſtruction of idolatry*, a large print, length-ways, on two plates, from the ſame maſter.

The *triumph of the church*, the ſame from the ſame.

The *infant Jupiter ſuckled by the goat Amalthea*, a middling ſized plate, length-ways, from Jordaens.

The *infant Jupiter crying, and ſhowing a diſh to a woman, who is milking the goat; and a ſatyr is playing on a tambour*, a middling ſized plate, length-ways, from the ſame.

The *god Pan playing upon his flute*, the ſame from the ſame.

*Mercury and Argus*, a large plate length-ways, from the ſame.

The *drunken king*, the ſame from the ſame.

A *drunken Silenus*, ſupported by a ſatyr, and another figure, a middling-ſized upright plate from Rubens. The impreſſions, with the name of "Boleſwert" only, without the addreſs, are the beſt.

A *chaſe of lions*, a large plate, length-ways, from the ſame.

Five large *landſcapes*, length-ways, from the ſame.

Twenty ſmall *landſcapes*, length-ways, from the ſame.

## GIOVANNI BATISTA BONACINI.

Flouriſhed,

This artiſt, who was a native of Milan, never arrived at any ſuperior degree of excellence. He worked entirely with the graver, in a ſtiff, laboured ſtyle. He appears by his engravings to have flouriſhed towards the beginning of the laſt century, and may have been inſtructed in the ſchool of Cornelius Bloemart. I ſhall only notice by him a middling-ſized upright plate, repreſenting *the Virgin with the infant Jeſus*, and St. Martin kneeling before him, from Pietro de Cortona; and a *holy family*, with St. John, St. Catherine, &c. a middling ſized upright plate, from Andrea del Sarto. We have alſo ſeveral *portraits* by him; but they are by no means commendable.

## GIULIO BONASONI.

Flouriſhed, 1540.

He was a native of Bologna, and for that cauſe is ſometimes called *Bolognese*. He was a painter as well as an engraver, and the ſcholar of Marc Antonio Raimondi. He worked from the pictures of Raphael, Giulio Romano, and other great maſters; and occaſionally from his own deſigns. Excepting one or two ſubjects, in which he called in the aſſiſtance of the point (which, however, he never well underſtood the uſe of) his plates are executed entirely with the graver, in a manner though much varied from that of his tutor, yet evidently founded upon it. It is neither ſo firm, nor ſo

clear and maſterly. His drawing is often heavy, and the extremities of his figures frequently neglected. The folds of his draperies are ſeldom well expreſſed, and the back-grounds to his prints, eſpecially his landſcapes, are extremely flat and ſtiff. However, with all theſe faults (which are not always equally conſpicuous) his beſt prints poſſeſs an uncommon ſhare of merit; and, though not equal to thoſe of his maſter, are deſervedly held in no ſmall degree of eſtimation by the greateſt collectors. One thing in particular is remarkable in them, namely, the attempt which he has made, of preſerving the maſſes and a breadth of light and ſhadow, as well upon the groups of figures as upon the figures ſeparately.

I ſhall notice the following by him, from his own compoſitions:

The *loves of the gods*, a ſet of twenty-one ſmall upright plates.

A *warrior, ſurrounded by ſeveral naked women*, a middling ſized plate, length-ways.

*Apollo in his chariot with the hours, Time walking on crutches before*, and at the bottom a *man and a woman waking from ſleep*, a middling ſized plate, length-ways, marked "Julio Bonaſone inventore."

*Venus attended by the Graces*, a ſmall upright plate.

The *judgment of Paris*, into which he has introduced a great variety of figures. All the back ground and much of the draperies and ſome ſmall part of the figures, &c. are etched; but the work with the graver only is by no means well harmonized with the etching, a large plate length-ways.

*Clelia and her companions, eſcaping from the camp of Porſenna*, a middling ſized plate, length-ways, marked IV. BONASO IMITANDO PINSIT CELAVIT.

I ſhall add the following only from other maſters:

The *animals departing from the ark*, a middling ſized plate, from Raphael, dated 1544.

The *infant Jupiter ſuckled by the goat Amalthea*, the ſame from the ſame.

*St. Cecilia*, from the picture by Raphael, which differs from the print of Marc Antonio in ſeveral particulars, a ſmall upright plate.

A *dead Chriſt upon the lap of the Virgin*, a ſmall upright plate, from Michael Angelo. Beatrici alſo engraved a print from the ſame picture, dated 1546.

The *laſt judgment*, a large upright plate, arched at the top, from the ſame maſter, with this inſcription, *Julius Bonaſonius Bonon. è propriâ Michaelis Angeli picturâ, quæ eſt in Vaticano, nigro Capillo excepit, in aeſque incidit.*

The *entry of the wooden horſe into Troy*, inſcribed *BOL inventor*, 1545.

*Moſes ſtriking the rock*, a middling ſized plate, length-ways, from Parmigiano.

Some portraits, particularly thoſe of *Raphael* and *Michael Angelo*. When he did not inſcribe his name at length, he often ſubſtituted the initials, as "I. B." ſometimes thus, "I. Bo." or thus, "Julio B. F."

## BONAVENTURA. See BISI.

## DOMENICO MARIA BONAVERA.

Flouriſhed, 1700.

This engraver, who appears to have been a native of Bologna, flouriſhed according

according to Baſan, at the beginning of the preſent century. All the prints, which indeed are but few, that I have ſeen by him, are ſlight, incorrect etchings, by no means very eſtimable. A mark ſaid to have been adopted by him, may be ſeen upon the plate at the end of the volume. I ſhall only notice, the *baptiſm of our Saviour*, from Albano, mentioned by Baſan; and the *martyrdom of a female ſaint*, a large upright plate, from Domenico Maria Canuti.

## NATALIS BONIFACE.

Flouriſhed, 1590.

An engraver of great merit, who flouriſhed in Italy towards the concluſion of the ſixteenth century. His works are chiefly etchings, which he performed in a ſlight, free ſtyle; and where ſmall figures were required, he executed them with great ſpirit. His chief work was the plates for the large folio volume compoſed by D. Fontana, architect to Pope Sixtus V. concerning the removal of the Vatican obeliſks. To theſe plates he ſigns his name, "Natalis Bonifacius Sibenicenſis fecit." This book was publiſhed at Rome, 1590, and contains the portrait of *Fontani*, ſurrounded by an ornamental border, which, I believe, was performed by Boniface; but the portrait itſelf, which is executed entirely with the graver, I ſuſpect was the work of another artiſt.

## FLORIANUS DE BONIS.

Flouriſhed,

The name of an obſcure engraver of little merit, affixed to a middling ſized plate, from Guercino, repreſenting *a dead Chriſt, ſupported by St. John, with the Virgin ſtanding by him.* It is all executed with the graver, in a black heavy ſtyle.

## ROBERT BONNART.

Flouriſhed, 1680.

This engraver, with NICHOLAS BONNART his brother, who were both of them natives of France, engraved, among other things, ſeveral of the plates from the deſigns of Vander Meulen, for the large edition of his works. They chiefly conſiſt of *views*, *landſcapes* with *figures*, &c. and are executed in a very heavy, coarſe ſtyle. JOHN BONNART, perhaps another brother, engraved with them a variety of figures *a-la-mode*, with groteſque portraits of the actors in the Italian comedy, &c. which have very little to recommend them. Nicholas and John Bonnart ſometimes ſigned their plates with the initials only of their names: as, "N. B. fecit," and "I. B. F. or fecit."

JOHN BONNART the younger, who was probably ſon of John Bonnart mentioned above, appears to have been a painter. There is a plate by him in Perault's *Cabinet des Beaux Artes*, publiſhed at Paris, 1690. It is a ceiling ornamented with figures, which he has etched in a free, maſterly ſtyle, and retouched with the graver. He ſigns his name "Joan. Bonnart "junior del. et ſculp."

## E. BONNCIONNE.

Flouriſhed,

A name I found affixed to a very ſmall plate, length-ways, from F. Boel, repreſenting *Diana, ſeated in a chariot drawn by dragons, and a Cupid behind her.* It is a ſlight, dark etching, incorrectly drawn, and poſſeſſes little merit to recommend it.

## BONNEAU.

Flouriſhed, 1741.

A very indifferent engraver, probably a Frenchman, who reſided in London, and engraved for the bookſellers. Among other things by him, are the heads of the *American Bucaniers*, prefixed to their hiſtory, which was publiſhed at London, A. D. 1741.

## FRANCOIS BONNEMER.

Flouriſhed,

A native of France, who flouriſhed in the laſt century, and engraved ſeveral prints from Le Brun and other maſters; among the reſt, the *Deity appearing to Moſes in the burning buſh.*

## L. BONNET.

Flouriſhed,

A modern French engraver, who reſided ſome time in Ruſſia, by whom we have ſeveral prints, executed in a very particular manner, ſo as to repreſent *drawings in crayons*; in performing which, two, and ſometimes more, plates are neceſſary for the ſame print. This mode of engraving, however, notwithſtanding its novelty, was not long encouraged. He engraved from Boucher and other maſters.

## FR. BONNONIENSIS.

Flouriſhed,

I have ſeen this name affixed to ſome ſlight, ſpirited etchings, in a bold, maſterly ſtyle, from Paolo Veroneſe. In the Abecedario, the prints marked *B. S. fecit* are attributed to this artiſt; but apparently without the leaſt foundation.

## J. BONSER.

Flouriſhed, 1642.

An obſcure engraver, who, if he was not a native of Leyden, at leaſt reſided there. He worked chiefly for the bookſellers. I have ſeen ſome few frontiſpieces by him, with figures and ornaments, &c. he worked entirely with the graver, in a very ſtiff, bad ſtyle. His prints are by no means worth particulariſing. One of them is dated 1642.

BOOMS,

BOOMS, or BOON. See VINCKENBOOMS.

## DANIEL BOON.

Born, Died, 1698.

A native of Holland, and a painter in the groteſque ſtyle. He reſided ſome time in England; and Mr. Walpole informs us, that he etched ſeveral things, but has not ſpecified what they are. There is a portrait of *Fred. Guillieme* of *Pruſſia*, marked Boon, who was apparently another artiſt, though perhaps of the ſame family.

## HENRY VANDER BORCHT.

Born, 1583. Died, 1660.

He was, according to the moſt generally received opinion, born at Bruſſels, A. D. 1583, and the youngeſt ſon of a painter of the ſame name, who afterwards reſided at Frankendal. The earl of Arundel, finding this young artiſt at Frankfort, where he ſought an aſylum from the wars, which diſturbed his native country, ſent him into Italy to Mr. Petty, who was then collecting for his lordſhip; and that nobleman retained him in his ſervice as long as he lived. After the death of his patron, Vander Borcht was employed by the prince of Wales (afterwards Charles the Second) and lived in eſteem at London ſeveral years, till he returned to Antwerp, where he died, A. D. 1660, aged 77. He chiefly excelled in painting fruit and flowers. We have ſome few etchings by him; among the reſt, the *Virgin and child*, a ſmall upright print, from Parmigiano; which plate was engraved at London, and dated 1637. A *dead Chriſt, ſupported by Joſeph of Arimathea*, a ſmall upright plate, from the ſame maſter. *Apollo and Cupid*, a ſmall upright oval, from Perin del Vago. The mark, attributed to him by profeſſor Chriſt, may be ſeen upon the plate at the end of the volume.

## PETER VANDER BORCHT.

Flouriſhed, 1622.

It is highly probable, that this artiſt was of the ſame family with the preceding, and perhaps a near relation. He was a painter of landſcapes, and acquired ſome reputation in that line. He appears alſo to have applied himſelf very aſſiduouſly to etching; and we have a great number of prints by his hand. Among the reſt, a ſet of prints from *Ovid's metamorphoſes*, conſiſting of one hundred and ſeventy-eight ſmall plates, length-ways. Alſo a ſet of prints from the *old and new teſtament*, middling ſized plates, length-ways. Theſe may be properly called hiſtorical landſcapes. They are etched in a rough, careleſs ſtyle; and the figures, which are chiefly ſmall, are very incorrectly drawn. The extremities are heavy, and the heads by no means expreſſive. His works, in general, manifeſt a great fertility of invention, but little judgment, either in the choice of the attitude of his figures, or the diſtribution of his groups, to form a pleaſing or a ſtriking effect. His uſual mark, when he does not ſign his name at length, is P. B. F. The F. ſtanding for fecit.

Great

Great care muſt be taken not to confound him with ſeveral other engravers, who uſed the ſame mark.

## JAMES A BORCHT.

Flouriſhed, 1628.

This artiſt, whoſe works are by no means deſtitute of merit, engraved ſeveral of the plates for the large folio volume, entitled, Academie de L'Eſpee, by Girard Thibault, which was publiſhed at Antwerp, 1628. They are executed entirely with the graver, in a ſtyle greatly reſembling that of James de Gheyn.

## BORDE.

Flouriſhed, 1725.

An obſcure engraver of little merit. He worked entirely with the graver, in a ſtyle ſufficiently neat, but deſtitute of taſte. Among other things, we have by him, the *crown of precious ſtones*, which the queen of France wore at her marriage, A. D. 1725, with the *medal* ſtruck upon that occaſion.

## MATTHEW BOREKENS.

Flouriſhed, 1644.

He reſided chiefly at Antwerp, and worked entirely with the graver, in a laboured ſtyle, ſomething reſembling that of Pontius. His drawing is incorrect; and his works (the principal part of which are the copies he made from Bolſwert, and other eminent engravers, for Vanden Enden) have no great ſhare of merit to recommend them. I ſhall only notice, the *good ſhepherd*, a ſmall upright plate, from Diepenbeck. The *Virgin, ſtanding upon a globe, treading upon a ſerpent*, a middling ſized upright plate, from Rubens, dated 1644. We have alſo ſome few portraits by him.

## J. F. BORDINO.

Flouriſhed, 1604.

An engraver who executed the plates to a volume in quarto, entitled, *Series et Geſta Pontificum*, publiſhed 1604.

## ORAZIO or HORAZIO BORGIANI.

Born, 1630. Died, 1681.

He was born at Rome, and inſtructed in the art of painting by his brother Giulio Borgiani, called Scalzo; and he made ſuch a progreſs in his ſtudies, that his works were held in no ſmall eſtimation in Spain, where he reſided ſome time. On his return to Italy, the ill treatment and villainy of a cotemporary painter broke his heart, and he died, A. D. 1681, aged 51 years. His etchings are in a bold, free manner; and more finiſhed than uſual, when conſidered as the works of a painter. His drawing is not correct; but the ſtyle is maſterly, and the effect agreeable. His moſt finiſhed etching, I

believe, is a ſmall ſquare plate, in which is repreſented a *dead Chriſt*; the figure vaſtly foreſhortened, and behind appear the two Maries and St. John, who is kiſſing one of the hands of our Saviour, from a compoſition of his own, dated 1615. Add to this, *St. Chriſtopher*, a gigantic figure, carrying the infant Chriſt, a ſmall plate, nearly the ſame ſize with the former; a very ſpirited etching, but not ſo well finiſhed as the preceding. The *bible hiſtories*, which were painted by Raphael, in the Vatican, commonly called *Raphael's bible*; ſmall plates, length-ways, dated 1615. Theſe are very ſlight, and ſeem to be the haſty productions of his point. His mark was an H. and a B. joined together in the manner of a cypher; to which he uſually affixed the date. See it copied on the plate at the end of the volume.

## CHRISTOPHANO BORTENO.

Flouriſhed,

Florent le Comte adds "*De Remini*" to his name, and cites him as chiefly to have excelled in engraving of cavalcades, proceſſions, &c. though he has not ſpecified any of his prints.

## CORNELIUS BOS. See Bus.

## JEROM BOS. See Bosche.

## ANTHONY BOS.

Flouriſhed, 1648.

Who, according to Baldanucci, engraved the plates for the geometrical works of Deſargue, publiſhed A. D. 1648.

## MARIE RENARD DU BOS.

Flouriſhed,

A modern French artiſt, and the ſcholar of Dupuis, by whom we have ſeveral plates from Roſalba, Baſſeporte, &c.

## CLAUDE DU BOSC.

Flouriſhed, 1714.

This artiſt was a native of France, but came over into England, at the inſtigation of Nicholas Dorigny, to aſſiſt him in engraving the *cartoons* of Raphael; but ſome difference happening between them, he quitted Dorigny, and undertook to engrave the *cartoons* for the printſellers. He alſo engraved the *duke of Marlborough's battles*, for which he received four ſcore pounds per plate; and the work was finiſhed in two years. At firſt he had no help, except what he received from Du Guernier; but he ſent to Paris for Beauvais and Baron, who aſſiſted him in the completion of thoſe plates, which was done, A. D. 1717. He afterwards commenced printſeller, and publiſhed in numbers, by a weekly ſubſcription, the tranſlation of Picart's

*religious*

*religious ceremonies.* In the proſecution of this work, he was aſſiſted by Gravelot and Scotin, who came over into England for that purpoſe. Du Boſc was an engraver of no great merit. His ſtyle of engraving is coarſe and heavy; and the drawing of the naked parts of the figure in his plates is exceedingly defective. However, he engraved from ſeveral great maſters. Among the reſt of his plates is the *continence of Scipio*, from a picture of Nicholas Pouſin, which was in the Houghton collection. Some of the plates of the *Turkiſh habits*, &c. publiſhed at Paris, 1714, by M. de Ferriol, are engraved by him.

## ELIAS BOSCH.

Flouriſhed,

The name of an obſcure engraver, whoſe works, however, are by no means deſtitute of merit. He worked with the graver only, in a very neat ſtyle. I have ſeen, among other things by him, a ſmall upright oval plate, repreſenting a *holy family*, with angels attending upon the infant Jeſus, from John ab Ach.

## JEROM BOSCHE.

Born, Died, 1500.

He was a very ancient painter, a native of Bois le Duc in Germany, and probably a diſciple of Martin Schoon. He ſeems to me to have been the firſt artiſt, who attempted to engrave in the groteſque ſtyle; and from him Peter Brueghel borrowed much of the whimſical drollery, which abounds in his pictures. As a painter, Boſche, who is alſo called Bos, is more generally known; and his works have been held in no ſmall eſtimation. His engravings are in the ſame ſtiff ſtyle, which ſo ſtrongly characteriſes the works of the early German maſters. They prove, however, that he poſſeſſed a great fertility of invention, though perhaps but little judgment. I ſhall only mention two plates by him: in one is repreſented *St. Chriſtopher*, carrying the infant Jeſus croſs the water, and bending under his load. To the left is a hermit, coming from his cell with a lanthorn. The whole compoſition is ſurrounded with ſmall groteſque figures of all ſhapes, in the moſt ridiculous attitudes. This print is thirteen inches and a quarter wide, by ſeven inches three quarters high. The ſecond is the *laſt judgment.* Chriſt appears in the air ſeated on a rain bow, and on each ſide of him are two angels ſounding trumpets, with this inſcription on labels, *Hic eſt dies quem fecit; Surgite mortui, venite ad judicium.* At the bottom are ſmall figures of men and devils of all ſhapes intermixed. To both theſe prints he ſigns his name at length, BOSCHE. At other times, he abbreviates it, and writes only BOS. and adds to it a knife; as on a ſmall upright plate, repreſenting *John baptiſing Chriſt.* Le Comte and others attribute to this artiſt the plates, marked with the Gothic A. only; but, I believe without foundation. All the prints, which I have ſeen with the Gothic A. only, are ſmaller and neater, and engraved in a very different ſtyle from thoſe by Boſche. They were doubtleſs led into this miſtake from the A. and the mark unknown to me at the bottom

of

of it, which Boſche frequently added, when he put his name at length. See the name and marks copied on the plate, at the end of the volume.

## ANDREA BOSCOLI.

Flouriſhed,

He was a native of Florence, and according to Marolles and Florent le Comte, engraved nineteen plates; but the ſubjects are not ſpecified by either of theſe authors.

## ROBERT BOSSART.

Flouriſhed, 1595.

He was, I believe, a native of Germany; and, it is highly probable, learned the firſt principles of the art of engraving in the ſchool of Henry Goltzius; his ſtyle, in many reſpects, bears much reſemblance to that adopted by Saenredam, and other diſciples of that maſter. But from the want of ſufficient knowledge in drawing, his engravings are ſtiff ſervile copies of the deſigns he imitated, without taſte, and very incorrect, eſpecially the heads and the other extremities of his figures. The lights, however, are left broad and clear, particularly upon the draperies; but they are ſo ſcattered and confuſed, that they entirely deſtroy the harmony of the effect. Among other prints by this artiſt, is a ſet of middling ſized plates, length-ways, in which the different nations of Europe are repreſented by emblematical figures, ſurrounded with ſuch things as each country was famous for, or ſuch as had been invented in it. In the plate which repreſents Germany, beſides the *cannon*, the *printing preſs*, and other inventions attributed to that nation, is a *copper plate*, with *two gravers* and the common mark of Albert Durer engraved upon it; which compliment, I ſuppoſe, he pays to that great artiſt, as the improver of the art of engraving. He certainly could never be ſo ignorant as to ſuppoſe, that he was the inventor of it. I ſhall only add the portrait of *Bart. Spranger*, dated 1595.

## ABRAHAM BOSSE.

Flouriſhed, 1630.

A French artiſt, born at Tours, in the beginning of the laſt century. He executed great part of his works from his own deſigns. I know not from whom he learned the firſt principles of the art of engraving; but he manifeſtly imitated the coarſer manner of Callot, and with no ſmall ſucceſs. The figures, with which he uſually embelliſhed his plates, are drawn in a ſpirited ſtyle, and etched with great freedom. He afterwards retouched the etching with the graver, in a bold, expeditious manner. The effect, however, of his plates is clear and pleaſing, but his lights are uſually too much ſcattered. It is generally remarked, that he ſucceeded beſt in ſmall ſubjects, where ſo great a correctneſs of outline was not required. We have by him a treatiſe on *the art of drawing*, the beſt edition of which, according to Baſan, is with the additions and corrections of M. Cochin; the *ſchool of the painter*, and of

the *ſculptor*, and the workſhop of a *copper-plate printer*, three middling ſized plates, length-ways, from his own deſigns; the *ſchool maſter and miſtreſs*, the ſame, from the ſame; the ceremonies of the *contract of marriage* between the king of Poland and the princeſs Louiſa de Gonzague, the ſame; a ſet of ſmall upright plates from *Ovid*, *Metaſtaſio*, &c. the *five ſenſes*, on five ſmall plates; the *works of mercy*; the *prodigal ſon*; *La Pucelle, ou France délivrée*, containing on many ſmall upright plates, the *hiſtory of the Maid of Orleans*, from the deſigns of Vignon; a variety of other plates, frontiſpieces, &c. from his own deſigns, and thoſe of La Hire, Paul Farinati, &c.

## JAMES BOSSIUS.

Flouriſhed, 1562.

A native of Flanders, but apparently he learned the art of engraving in Italy; perhaps from ſome of the ſcholars of Marc Antonio. His ſtyle is neat and ſtiff; the drawing of his figures not very correct, eſpecially in the extremities, which are generally heavy, and not well marked. However, his works are by no means devoid of merit. Among other things by this engraver, is the *ſtatue of Pyrrhus king of Moloſſus*, from the antique marble, a middling ſized upright plate, arched at the top. It is ſubſcribed "Jacobus Boſſius Belgia incid. 1562."

## LE BOSSU.

Flouriſhed,

This engraver, whoſe works are of no great value, imitated the ſtyle of Francis de Poilly, in a very coarſe, and indifferent manner. His drawing is alſo equally defective. I ſhall only mention by him, the *reſurrection of Lazarus*, a large plate, length-ways, from Hyacinth Brande, which appears to have been engraved at Rome.

## JOHN BOTH.

Born, 1610. Died, 1650.

A very celebrated landſcape painter, born at Utrecht, A. D. 1610. He was firſt the diſciple of Abraham Bloemart; but afterwards went to Italy, in order to perfect himſelf from the works of the Italian maſters; and he reſided at Rome ſeveral years. His excellence as a painter is ſo generally known, that any eulogium in this place is unneceſſary. He is ſaid to have been drowned in a canal at Venice, into which he fell by accident, returning home late one night, A. D. 1650, being only forty years of age. We have by his hand a ſet of ten *landſcapes*, middling ſized plates, length-ways, which are etched in a ſlight, free, maſterly ſtyle. The *figures and cattle*, which are very ſpirited and fine, are attributed to his brother Andrew, and not without ſome appearance of truth.

ANDREW

## ANDREW BOTH.

Flouriſhed, 1640.

He was brother to John Both, the artiſt mentioned in the preceding article, and was alſo a diſciple of Abraham Bloemart. He went with his brother to Italy. But his genius led him rather to the ſtudy of figures than of landſcape; and he imitated the ſtyle of Bamboccio with great ſucceſs, ſo that joining his talents with thoſe of his brother, they produced a great number of pleaſing pictures, to their mutual profit. After the unfortunate death of his brother, he returned to his native country, where he ſettled, but did not long ſurvive him. Andrew Both etched ſome few plates in a free, maſterly ſtyle, ſomething reſembling that of Oſtade; namely, ſix ſmall upright plates of *Dutch merry makings*, &c. to which he affixes his name "A. Both, inv. et fecit." *St. Anthony praying with a ſcull before him*, a ſmall upright plate; and *St. Francis with a crucifix before him*, its companion. The name "A. Both," is reverſed on both theſe prints; the A. and the B. are joined together in a ſort of a cypher. See the plate of monograms at the end of the volume.

## SAMUEL BOTSCHILD.

Flouriſhed,

According to Baſan, this is the name of a modern artiſt, born at Sangerhauſen in Saxony, who etched ſeveral ſubjects of his own compoſition.

## SANDRO or ALESSANDRO BOTTICELLI.

Born, 1437. Died, 1515.

He was born at Florence, A. D. 1437, and learned the rudiments of painting under Filippo Lippi. He executed ſeveral pictures for pope Sixtus IV. and others for the city of Florence; for theſe he received large ſums of money, all of which he expended, and died at laſt, A. D. 1515, in great diſtreſs, aged 78. He was not only a painter, but a man of letters. Baldini according to the general report communicated to him the ſecret of engraving, then newly diſcovered by Finiguerra their townſman. I ſhall ſay the leſs of this artiſt here, becauſe I have ſpoken ſo largely of him in the preceding eſſay, to which the reader is referred. The famous edition of Dante's Poem of *Hell*, printed at Florence by *Nicholo Lorenzo della Magna*, A. D. 1481, and to which, according to ſome authors, Botticelli undertook to write notes, was evidently intended to have been ornamented with prints, one for each canto; and theſe prints (as many of them as were finiſhed) were deſigned, if not engraved, by Botticelli. It is remarkable, that the two firſt plates only were printed upon the leaves of the book, and for want of a blank ſpace at the head of the firſt canto the plate belonging to it is placed at the bottom of the page. Blank ſpaces are left for all the reſt; that as many of them as were finiſhed might be paſted on. Mr. Wilbraham poſſeſſes the fineſt copy of this book extant, in any private library; and the number of prints in it amount to nineteen. The two firſt, as uſual, are printed on the

leaves; and the other ſeventeen, which follow regularly, are paſted on the blank ſpaces. And theſe apparently were all that Botticelli ever executed. About the year 1460, it is ſaid, that he engraved a ſet of plates, repreſenting the *Prophets and Sibyls*; I have already ſpoken of them in the Eſſay. Baſan, on what authority I know not, tells us, that he marked theſe plates with a *monogram*, compoſed of an A. and a B. joined together: this mark, however, I never ſaw.

## MARTIN BOUCHE.

Flouriſhed, 1680.

This artiſt ſeems to have been chiefly employed for the bookſellers; and portraits, I believe, conſtituted the greater part of his works. He worked almoſt entirely with the graver; and his ſtyle is neat but ſtiff. His portraits, however, are not deſtitute of merit. Among the reſt is that of *John Fenwick*, a jeſuit, who was executed at Tyburn, A. D. 1679, a ſmall upright plate. He alſo engraved the portraits of ſeveral other *jeſuits*, who ſuffered in England at the ſame time. They are in general repreſented with a knife ſticking in the breaſt, emblematical, I ſuppoſe of their ſufferings. To that of *Thomas Harcott* he ſigns his name "Martin Bouche ſc. Antwerpiæ;" from whence I conclude he reſided at Antwerp; of which place, it is probable, he was a native. When he does not ſign his name at full length, he ſubſtitutes the initials, according to profeſſor Chriſt in this manner, M. B.

## P. P. BOUCHE.

Flouriſhed, 1693.

He was probably a relation of the artiſt above mentioned; and perhaps reſided in England. This name, however, is found affixed to ſome of the plates of *ornaments for iron work*, publiſhed by J. Tijou in London, A. D. 1693.

## JOHN BOUCHER.

Flouriſhed,

A native of France, born at Bourges. He was a painter, and, according to Florent le Comte, etched five plates; but the ſubjects are not ſpecified.

## FRANCIS BOUCHER.

Born, 1706. Died, 1770.

A modern French painter, whoſe works were held in high eſtimation. He was a man of great fertility of invention; but in my opinion he was defective in correctneſs, and grandeur of deſign. We have ſome few ſlight etchings by him, as well from his own compoſitions, as from thoſe of other maſters.

## BOUCHARDON.

Flouriſhed,

He was ſon to Bouchardon, the ſculptor at Paris; and engraved, from the

the drawings of his father, a ſet of *female academy figures*, in a ſlight, feeble ſtyle; and ſigns his name, "Bouchardon junior ſculp."

## R. BOUD.

Flouriſhed,

An engraver of portraits of no great eminence. He worked chiefly, I ſuppoſe, for the bookſellers. Among other portraits by him, I have ſeen that of *Henry Goltzius the painter*. It is all graved in a ſtiff, unpleaſing ſtyle; and the drawing is particularly defective in the figure of *Fame*, which he has repreſented flying over the head of the artiſt with a laurel crown.

## BOUGEY.

Flouriſhed,

A name prefixed to a ſmall copy of the *battle of Conſtantine*, from Raphael, executed in a ſtyle greatly reſembling that of Theodore de Brye.

## JOHN BOULANGER.

Flouriſhed, 1657.

This engraver, who flouriſhed towards the end of the laſt century, was, I believe, a native of France. His firſt manner of engraving, appears to have been copied, in ſome degree, from that of Francis de Poilly; but ſoon after he adopted one of his own, which, though not original, he however greatly improved: He finiſhed the faces, hands and all the naked parts of his figures very neatly with dots, inſtead of ſtrokes, or ſtrokes and dots. The effect is ſingular enough, and by no means unpleaſing; only, in ſome few inſtances he has oppoſed the coarſe graving of his draperies, and back-ground, ſo violently to the neater work of the fleſh, that the outline of the latter is thereby rendered hard, and the general appearance of it flat and chalky. This ſtyle of engraving has been carried to its greateſt perfection in the preſent day, particularly in England. He did not draw the naked parts of his figures correctly, or with fine taſte. His draperies are apt to be heavy, and the folds not well marked. However, his beſt prints poſſeſs much merit, and are deſervedly held in great eſteem. I ſhall mention the following:

A *holy family*, a middling ſized plate, from Fran. Corlebet.

*Virgin and Child*, from Simon Vouet, half figure, a ſmall upright plate, dated 1657.

The *pompous cavalcade* upon the day the French king, Louis XIV. came of age; a large print, length-ways, from Chaveau. In theſe three prints the fleſh is finiſhed with ſtrokes in his fineſt manner, and in thoſe which follow with dots only.

The *Virgin with the infant Chriſt*. The child is holding ſome pinks; hence the print is called the *Virgin of the Pinks*: a middling ſized upright plate, from Raphael.

The *Virgin de Paſſau*, a middling ſized upright plate, from Salario.

*Chriſt carrying his croſs*, a middling ſized upright plate, from Nicolas Mignard.

*A dead*

*A dead Chriſt, ſupported by Joſeph of Arimathea*, a large upright plate.

Alſo a variety of portraits: among the reſt, that of *Charles the Second* of England. He alſo engraved from Leonardo de Vinci, Guido, Champagne, Stella, Coypell, and other great maſters; and ſeveral from his own deſigns. In ſigning his name to his plates, he frequently joins the J. to a ſmall b. in ſuch a manner, as greatly to reſemble an H. Hence thoſe, who are not better informed, read it *Houlanger*; it has been often ſo inſerted in printſellers catalogues.

## MATTHEW BOULANGER.

Flouriſhed,

An obſcure engraver of portraits, probably a relation of the laſt mentioned artiſt. Among other things, I have ſeen by him the portrait of *Raymundus Vievſſens*, Med. Doc. a ſmall oval plate. It is all graved in a ſtiff, heavy ſtyle, and very poorly drawn.

## BON DE BOULLOGNE.

Born, 1649. Died, 1717.

A painter of no ſmall eminence, born at Paris, A. D. 1649. From his father, Louis de Boullogne he learned the firſt principles of painting; but went to Rome, in order to perfect himſelf from the works of the beſt maſters. He abode in Italy five years. He excelled in hiſtory and portrait. His talents for copying the pictures of the great Italian painters, were ſo very extraordinary, that he frequently deceived the greateſt judges. He died at Paris, A. D. 1717, aged 68. We have three etchings by him: the firſt a ſpecies of *almanack*; the ſecond, *St. John in the deſert*, a large upright plate; the third, *St. Bruno ſeated in a landſcape*, its companion: all from his own compoſitions.

## LOUIS DE BOULLOGNE.

Born, 1654. Died, 1734.

This artiſt, who was born at Paris, was the younger brother of the preceding, and, like him, learned from his father the firſt principles of painting; and afterwards went to Rome to complete his ſtudies. His works, on his return, were ſo much eſteemed, that Louis XIV. honoured him with the order of St. Michael; and after the death of Antony Coypell, appointed him his principal painter. He chiefly excelled in hiſtorical and allegorical ſubjects. He died at Paris, 1734, aged 80 years. By him we have a few ſlight etchings. They are ſpirited and free, though by no means correctly drawn, or equal in effect to what might have been expected from his hand. Among them, are the following:

The *ſcourging of St. Andrew*, from Paolo Veroneſe, a middling ſized plate, length-ways

The *martyrdom of St. Peter*, a middling ſized upright plate, from a compoſition of his own.

The *martyrdom of St. Paul*, its companion, the ſame.

## E. DE BOULONOIS.

Flouriſhed,

He is ſaid to have been a printſeller and deſigner, as well as an engraver. He flouriſhed apparently about the middle of the ſixteenth century; and his chief, if not entire employment was engraving of portraits, which he executed in a neat, dry ſtyle, without much taſte, and entirely with the graver. I ſhall notice the following portraits only:

*Chriſtiophorus Plantinus Turonenſis*, an octavo plate, apparently for a book.

*Georgius Buchananus*, the ſame, "Eſme de Boulonois fecit."

*Lady Jane Grey*, the ſame.

*Hans or John Holbein* the painter. *Anthony More*, the painter, &c.

## SEBASTIAN BOURDON.

Born, 1616. Died, 1671.

He was born at Montpellier, A. D. 1616; and the firſt rudiments of painting were taught him by his father, who was a painter on glaſs. He afterwards ſtudied at Paris, under an artiſt of very little note. At eighteen he went to Italy, to perfect himſelf in the knowledge of drawing, and other requiſites of the art. The great eſteem his works are generally held in, ſufficiently prove, how profitably he applied himſelf to his ſtudies. His chief faults, are want of force in the colouring, and correctneſs in the outline, but theſe are greatly overbalanced by the beauties of his compoſition, and the lively fertility of his imagination. His etchings (which are numerous) are executed in a bold, maſterly ſtyle; and much more finiſhed, than thoſe we generally meet with, from the point of the painter. They convey a very clear idea of his manner of painting. The lights are broad, the draperies are ſet with great taſte, and the folds well marked. Sometimes perhaps they are a little too dark and hard upon the lights. The heads of his figures are very expreſſive; and though his drawing upon the naked parts is often cenſurable for its incorrectneſs, yet he knew how to give a pleaſing turn to them which renders them conſtantly agreeable. The back-grounds to his plates are always finely conceived, and executed in a grand ſtyle, which gives a conſequence frequently to the whole compoſition. The etchings by this celebrated maſter are juſtly held in the higheſt eſtimation, by the generality of collectors; yet as they are by no means uncommon, I ſhall content myſelf with mentioning only a few of them, all from his own compoſitions.

The *ſeven acts of mercy*, ſeven large plates, length-ways.

The *flight into Egypt, and the return from thence*, ſix ſmall plates, length-ways.

Several other ſubjects of the *Virgin and Child*; in one of which, a ſmall plate length-ways, is ſeen a woman waſhing linen: thence it is diſtinguiſhed by the name of the waſher-woman.

The *return of the ark*, a middling ſized plate, length-ways, ſaid to be very ſcarce.

The *baptiſm of the Eunuch*, a ſmall upright plate.

*Twelve large landſcapes*, which are very ſpirited and fine prints.

PETER

## PETER BOURDON.

Flouriſhed, 1703.

I have ſeen a ſmall book of *ornaments with figures, for goldſmiths and jewellers*, very neatly executed, and entirely with the graver. The plates are marked, " Peter Bourdon inv. et fecit :" this book was publiſhed at Paris, A. D. 1703.

## DU BOURG.

Flouriſhed,

He engraved in Holland, according to Baſan, ſeveral pretty *vignettes*, and other *ſmall compoſitions*; many of them from his own deſigns, in the ſtyle of Bernard Picart.

## J. BOURQUET.

Flouriſhed, 1723.

A goldſmith, reſident at Paris, who engraved, in a very neat ſtyle, a ſet of ſmall *plates of ornaments for goldſmiths and jewellers*, which he publiſhed A. D. 1723.

## BOURGUIGNON or BORGOGNONE. See CORTESI.

## FRANCIS BOURLIER.

Flouriſhed,

A native of France, who, according to Baſan, was a painter, and flouriſhed in the laſt century. He etched ſeveral plates; among others, *Moſes ſaved from the water by Pharoah's daughter*, a large plate, length-ways, from Francis Perrier. He alſo engraved from Giulio Romano, and a variety of other maſters.

## FRANCIS BOUT.

Flouriſhed,

Baſan, on what authority I know not, calls this painter Peter Bout. He was a native of Flanders, and flouriſhed about the beginning of the preſent century. His chief employment was painting figures for the landſcapes of Bodewyns, with which artiſt he worked conjointly. There are, however, ſome ſlight etchings by his hand, from his own compoſitions; namely, the *bride conducted to the church*, a middling ſized plate, length-ways; and a *country market*, its companion; four ſmall plates, length-ways, repreſenting a *great number of figures ſkating*.

## FREDERIC BOUTATS.

Flouriſhed, 1555.

He was, I believe, chiefly a publiſher; as ſuch, I have ſeen his name to a

print, repreſenting the *Virgin and Child*, with St. John, dated 1555; which was perhaps engraved by himſelf. There is alſo a ſmall plate, lengthways, repreſenting, *gentlemen and ladies playing at cards*. It is executed with the graver, in a neat, ſtiff ſtyle, but not entirely deſtitute of merit; and ſubſcribed "F. Bouttats fecit;" it appears to be older than the works of FREDERIC BOUTTATS, who flouriſhed towards the middle of the laſt century. His ſole employment, I believe, was engraving book plates, and portraits, of the laſt we have a great number by him. They are in general, neatly performed with the graver only, in a taſteleſs incorrect ſtyle. Among them are ſeveral of the portraits of the *painters, and others artiſts*, publiſhed at Antwerp (where the engraver reſided at that time) by John Meyſſens, A. D. 1649: the beſt of which appears to me to be that of Henry Hondius.

## GASPAR BOUTTATS.

Flouriſhed, 1621.

He reſided, I believe, at Antwerp, and was probably of the ſame family with the preceding artiſt. His works are chiefly, if not entirely, ſlight etchings, and they have no great merit to recommend them. I ſhall only notice the plates, which compoſe a large folio volume, etched by him from the deſigns of John Peters, conſiſting of views of *Jeruſalem, and the ſurrounding country; of Antioch, of Mecca, and other parts of Aſia*. They are executed in a heavy, dark ſtyle, without effect; and the figures, introduced, are very ſlight and incorrect. Baſan ſays, he alſo etched ſeveral plates from Wouvermans; but thoſe I never ſaw.

## PHILIBERT BOUTTATS.

Flouriſhed, 1649.

If not a native of Antwerp, it is evident, that he reſided there, and, without doubt, was of the ſame family with the artiſts, mentioned in the preceding articles. His engravings appear to be chiefly copies for books, and conſiſted principally of portraits, which are far leſs valuable than numerous. Several of the plates for the folio collection of the *heads of the painters*, publiſhed at Antwerp, 1649, are by him. To the portrait of *Le Brun*, which ſeems to be one of his beſt prints, he ſubſcribes his name, "Phi. "Bouttats junior fecit Antwerpiæ." The word junior may perhaps imply, that there was another artiſt of the ſame name and family, otherwiſe the diſtinction will appear to be unneceſſary. To the portrait of *John. III. king of Poland*, he writes both his names at length, Philibert Bouttats, without the word junior; but the ſtyle of engraving ſeems to be the ſame with thoſe above-mentioned.

## PETER BALTHAZER BOUTTATS.

Flouriſhed, 1707.

Some bad engravings by this artiſt, ſays Baſan, were publiſhed at Antorff,

A. D. 1707. According to profeſſor Chriſt, he ſometimes omitted his name, and ſigned the initials to his plates in this manner, P. B. B. F. the F. as uſual, ſtanding for fecit.

## BOUSONNET. See STELLA.

## DANIEL BOUTEMYE.

Flouriſhed,

He is cited by Florent le Comte, as excelling particularly in engraving of *Vaſes*. I have never ſeen any of his works.

## A. BOUYS.

Flouriſhed, 1720.

He was a painter, and the diſciple of Francis de Troy. He alſo engraved ſeveral portraits in mezzotinto; but he never attained to any great degree of perfection in that art. Among the reſt of his prints are the following: The portrait of *J. Bap. Maſſilon*, from a picture of his own; that of *M. de Boſe*, the ſame; and that of *Marais* a famous muſician, the ſame. He alſo engraved ſeveral plates after the pictures of De Troy, &c.

## E. BOWEN.

Flouriſhed,

This engraver reſided, I believe, in England. His works, however, are ſo very indifferent, that they do not merit a particular deſcription. He ſeems chiefly to have been confined to the loweſt claſs of engraving, as *ornaments for ſhop bills*, &c.

## SAMUEL BOYCE.

Born, Died, 1775.

He was author of ſeveral poetical pieces; and to him is attributed the portrait of *Edward Ruſſel, earl of Orford*.

## JOHN BAPTIST BOYER, MARQUIS D'AIGUILLES.

Flouriſhed, 1700.

This celebrated nobleman was counſellor and procurator general to the parliament of Aix in Provence. Being exceedingly fond of the arts, he collected in Italy, during a voyage which he made thither, a great number of pictures, ſculptures, drawings, prints, &c. and he was himſelf at once a connoiſſeur, deſigner, painter and engraver. He cauſed to be publiſhed two folio volumes of prints, engraved from his own pictures, chiefly by Sebaſtian Barras and James Coelmans. In the firſt edition of this work there were ſix prints, engraved by himſelf, and a ſeventh from a picture of his own painting, they are as follow:

The *marriage of St. Catherine*, from Andrea del Sarto.

Two

Two figures of *Chriſt when young*, on one plate.

A *landſcape*, from Brecourt; another *landſcape*, its companion, from the ſame.

Theſe four plates are engraved with ſtrokes.

*St. John*, from Manfredi.

A *ſmall buſt of a man*.

Theſe two plates are engraved in mezzotinto.

The ſeventh, by Coelmans, is the portrait of *Honore Moulin* playing upon the lute. All theſe plates being loſt, the impreſſions are now become very rare.

In the ſecond edition there are three others by himſelf.

The frontiſpiece engraved by Coelmans, is after a deſign made by the marquis, dated 1698. Thoſe engraved by him are as follows:

The portrait of the *miſtreſs of Paolo Veroneſe*. A *Magdalen*, from J. F. Romanelli. The *adoration of the Magi*, from a compoſition of his own.

## GIOVANNA BATISTA BRACELLI.

Born, Died, 1607.

This artiſt was a painter, and a native of Genoa. He engraved, in a ſlight, ſtiff ſtyle, the plates of *architecture* for a work, publiſhed at Rome by Jacomo Barozzio, an architect of the laſt century. He ſigns his name, *Joan. Baptiſta Bracellus Flo. incidebat Romæ*.

## NICOLUS BRAED.

Flouriſhed,

The name of an obſcure engraver of very little merit, which I found affixed to a ſmall upright print, repreſenting *Chriſt before Pilate*, after Tintoretto. It was publiſhed by J. Maetham, whoſe ſtyle of engraving it ſlightly reſembles

## C. DE BRAEN.

Flouriſhed,

An obſcure engraver of portraits, by whom, among others, we have that of *Peter Poiret*, from Verkolye. The word *junior* is added to the name of this engraver, to diſtinguiſh it probably from ſome perſon of the ſame family, who might be an artiſt alſo.

## FRANCIS BRAGGE.

Flouriſhed,

The name of an obſcure Engliſh engraver, mentioned by the Hon. Mr. Walpole, on the authority of Mr. Thoreſby. I have never ſeen any of his works.

## AMBROSIUS BRAM.

Flouriſhed,

A name affixed as the engraver of a large print, length-ways, entitled,

*Benedictione del Pontifice nela Piaza de Santo Pietro.* There is a great number of figures introduced in this compoſition, which are executed in a ſlight, incorrect, heavy ſtyle, bearing ſome reſemblance to that uſually adopted by Tempeſta. It is marked, "AMBROSIUS BRAM. F." from a painting, as it appears, of Claud. Duchetti. I by no means pretend to ſay, that this is not the abreviation of the name Brambini, which artiſt is ſpoken of a little lower.

## BRAMANTE.

Born, 1444. Died, 1517.

This great artiſt was born at Caſtel du Sante, in the dutchy of Urbino, A. D. 1444, His genius for the arts diſcovered itſelf in the very early part of his life; but as his parents were by no means in affluent circumſtances, his progreſs in them for want of proper aſſiſtance might be in ſome meaſure retarded. It is likely that he went to Milan, about the year 1470, when he was 26 years of age. He certainly ſpent much time in that city, where he ſaw the works of Leonard de Vinci; From Milan he went to Rome. Vaſari ſpeaks of him with the higheſt commendation, and informs us that he was a poet, a painter, a muſician, and, above all, a moſt ſkilful architect. Though he is not mentioned as an engraver, yet the knowledge and practice of this art may be added to his other accompliſhments. Dr. Monro has in his collection a very curious print, which is two feet three inches and an half high, by one foot eight inches wide; repreſenting a perſpective *view of the inſide of a magnificent church or temple.* The mechanical part of the engraving is executed exactly in the ſtyle, adopted by Andrea Mantegna; that is, with the ſtrokes running from one corner of the plate to the other, without any croſſing. On a column near the altar is written, in large capitals, BRAMANTIS FECIT IN MLO; which Dr. Monro conceives ſhould be read, *Bramantis fecit in Milano.* As he reſided a conſiderable time at Milan, where he determined to follow architecture, he might there have learned the art of engraving, for we certainly know that it was practiſed at Florence, as early, at leaſt, as the year 1464. Bramante died A. D. 1517, aged 73.

## AMBROSIUS BRAMBINI.

Flouriſhed,

He engraved, ſays profeſſor Chriſt, ſome plates from the deſigns of Dominicus Fontana, concerning the elevation of the obeliſks at Rome. See the mark attributed to him on the plate at the end of the volume.

## SEBASTIAN BRANDT.

Flouriſhed,

A man of letters, who flouriſhed in the fifteenth century, and on whom the doctors degree was conferred. Le Comte and others, miſtaking the words of Abbé Marolles, have called him an engraver, and attributed to him the wooden cuts after Locher, for the book, entitled, *Stultifera Navis*, or the

Ship of Fools. But this miſtake has been already conſidered under the name *Bergman*, to which the reader is referred.

## R. BRANT.

Flouriſhed,

The name of a deſigner and engraver, affixed to a middling ſize upright plate, repreſenting the *Virgin and Child*, with Joſeph and an angel. It is etched in a dark ſlight ſtyle, ſomething reſembling that adopted by Caſtiglione, but very incorrectly drawn.

## G. BRASNI.

Flouriſhed, 1768.

A modern deſigner, who reſided ſome time in London, where he made a bad mezzotinto of the *preſent king of Denmark*, whilſt he was in England.

## BRAUWER. See BROUWER.

## JACOB DE BRAY.

Flouriſhed, 1664.

By this artiſt, who was a painter born at Haerlem, I have ſeen a ſmall portrait, very ſpiritedly cut in wood, of *Salomon de Bray*, his father: It is marked with his name, and dated 1664.

## J. B. BREBES.

Flouriſhed, 1682.

This artiſt was, I believe, a native of France; at leaſt, he appears to have reſided at Paris, where he engraved ſome of the plates for the large folio work, entitled *Les Edifices Antiques de Rome*, drawn by Antoine Deſgodetz, which was publiſhed 1682. They are all graved in a very neat ſtyle, without much taſte. He alſo engraved from Sebaſtian Bourdon, and other maſters; but his hiſtorical prints are by no means excellent.

## PETER BREBIETTE.

Flouriſhed, 1625.

This artiſt was a native of France, born at Mante upon the Seine. He was a painter of ſome degree of eminence; and, as an engraver, he is alſo very well known. We have many ſlight, ſpirited etchings by him, which prove him to have been a man of genius, and great fertility of invention. His compoſitions are frequently very agreeable, and abound, in general, with figures, which, though not correctly drawn, are well grouped, and executed in a maſterly manner. Among others are the following:

The *martyrdom of St. George*, a ſmall upright plate from Paolo Veroneſe.

*Paradiſe*, a large print, length-ways, on two plates, from Old Palma.

A *baſſy*

A *holy family*, with St. John, whoſe foot is upon the cradle, from Raphael, a ſmall upright plate.

The *Virgin kneeling by the ſide of the infant Chriſt*, attended by two angels, a middling ſized upright plate, from a deſign of his own.

Two ſmall plates, length-ways, one repreſenting the *battle of the Lapithæ*; the other the *death of the children of Niobe*, from his own deſigns; the latter is dated 1625.

A variety of friezes, which poſſeſs great merit, and other compoſitions of the ſame kind, from his own deſigns. He alſo engraved many other plates from the paintings, &c. of the great maſters. The letters P. B included in a heart, ſurmounted with a ſort of figure reſembling a 4, are attributed to him by the author of the Abecedario. But, I think, the matter rather doubtful. See the mark copied on the plate at the end of the volume.

## CHRISTOPHER BRECHTEL.

Flouriſhed,

This engraver, and another named JOACHIM BRECHTEL, are cited by profeſſor Chriſt; but he has not ſpecified any of their works. The former, however, he tells us, was an engraver on copper, and marked his plates C. B. The latter uſed the letters I. B. Theſe initials were uſed by ſo many maſters, ſeveral of them living nearly at the ſame time, and working much in the ſame ſtyle, that it is a total impoſſibility to ſeparate them with any certainty, ſo as to attribute to each thoſe prints only, which belong to them.

## G. V. BREEN.

Flouriſhed,

An artiſt, who has eſcaped the notice of the generality of authors on the ſubject of engraving. He worked entirely with the graver; and very probably received his firſt inſtructions from James de Gheyn, whoſe ſtyle he ſeems, at leaſt, to have adopted, and though he never equalled that artiſt, either in the correctneſs of his drawing, or the execution of the mechanical part of the engraving, yet his prints are not devoid of merit. I ſhall notice the following plates, only:

*A woman with a baſket of eggs, marketing with a man, who has a baſket of fowls*; a bridge and other buildings are in the back ground; a middling ſized plate, length-ways, from Claus Clock. *A man and woman walking, with a figure of envy pulling the cloaths from the back of a lady*; the ſame, from the ſame. *A man ſeated, to whom another is ſhowing a ſlipper; two men are diſputing at a diſtance; one of whom is drawing his ſword; and near them is repreſented a lady, purchaſing ſome cloth*, a ſmall plate, length-ways, from Karl Van Manderen. A ſet of ſmall long prints, repreſenting *ſea-ports with ſhipping* from C. Nicolai. The G. the V. and the B. are joined together in a ſort of cypher, in the manner repreſented in the plate at the end of the volume.

## BARTHOLOMEW BREENBERG.

Born, 1620. Died, 1660.

This excellent painter is beſt known by the name of Bartolomeo, an appellation

pellation beſtowed upon him, for diſtinction ſake, by the ſociety of Flemiſh painters at Rome, called *Bentvogels*. He was born at Utrecht; but in the early part of his life went to Rome. His ſtudies in the art of painting were attended with ſuch ſucceſs, that his pictures were held in the higheſt eſtimation. He greatly excelled in landſcapes, and theſe he enriched with hiſtorical ſubjects. The figures and animals, which he introduced, were very ſpirited, and drawn in a maſterly manner; eſpecially when they were not larger than the ſize, in which he uſually painted them. He died 1660, aged 40 years. We have, etched by him, a ſet of twenty-four *views, and landſcapes, ornamented with ruins*, &c. from his own deſigns. His mark when he did not ſign his name, according to profeſſor Chriſt, was "B. B. F." the F. as uſual, ſtanding for fecit.

## ANGELICA BREGEON.

Flouriſhed,

This lady, who, according to Baſan, was the wife of Tillard, a modern French artiſt, was herſelf an engraver. We have by her hand *a youth learning the art of drawing*; a ſmall upright plate, from Carlo Vanloo.

## D. V. BREMDEN.

Flouriſhed,

An artiſt of no very great eminence, who worked entirely with the graver, in a ſtyle ſufficiently neat, but ſtiffly executed. The drawing alſo of the figures is very incorrect. We have by him a ſmall plate, lengthways, repreſenting *ladies and gentlemen at an entertainment*, from S. de Vliger. He alſo engraved from A. Vanden Venne. When he did not ſign his name at length, he ſubſtituted the cypher, which is copied on the plate at the end of the volume.

## V. BRENNER.

Flouriſhed, 1708.

An engraver of *portraits*, who flouriſhed at the beginning of the preſent century; but his works by no means merit a ſeparate liſt.

## FREDERIC BRENTEL.

Flouriſhed, 1608.

Profeſſor Chriſt reads this name Brendel; but the artiſt himſelf ſigns it Brentel, to the pompous parade at the funeral of *Charles III. duke of Lorrain*, which is well deſigned by him, and etched in a ſlight ſtyle, but with great ſpirit. The proceſſion conſiſts of a great many plates, theſe, bound up together with the deſcription, make a large folio volume. They were publiſhed at Nancy, A. D. 1608. This engraver frequently ſubſtitutes the letters F. B. when he does not ſign his name at length. In Florent le Comte, by a typographical

typographical error, the name is Breutel; but it is evidently meant for the ſame artiſt.

## HANS or JOHN BRESANG.

Flouriſhed, 1619.

Breſang was a native of Germany. He is ranked in the claſs of little maſters, becauſe the prints which he executed, in general, were ſmall. He chiefly engraved on wood; but there are ſome copper-plates alſo, which have his cypher, and from the date appear to belong to him. Among other prints attributed to him, are the *twelve apoſtles, with Chriſt and St. Paul*, dated 1619; and a ſet of ſmall hiſtorical plates, taken from the *New Teſtament*. See his mark or cypher, compoſed of an H. a G. and a B. on the plate at the end of the volume. Great care muſt be taken not to confound this engraver with another, ſuperior to him, called Hans Baldung, who uſed the ſame mark and flouriſhed a century before him.

## COMTE DE BRETEUIL.

Flouriſhed, 1752.

This gentleman, according to Baſan, was a great lover of the arts, who for his amuſement etched ſeveral ſmall plates, from Berchem, and other maſters.

## CHARLES BRETHERTON.

Born, Died, 1783.

He was the ſon of James Bretherton of Bond Street, (well known to the public for his etchings, after the deſigns of Mr. Bunbury.) The chief of this young artiſt's performances in the engraving line were *views*, *landſcapes*, and *portraits*. He alſo deſigned ſeveral ſubjects, which prove him to have been a man of genius; particularly *Kate of Aberdeen*, a half ſheet circle, engraved by Tompkins. He died in a decline, July, A. D. 1783.

## ANDRE BRETSCHNEIDER.

Flouriſhed, 1610.

An artiſt cited by profeſſor Chriſt, who, he tells us, reſided at Leipſick, where he worked from 1600 to 1620. See the mark, attributed to this engraver, at the end of the volume.

## PETER BREUGHEL.

Born, 1510. Died, 1570.

This artiſt is uſually called *old Breughel*, to diſtinguiſh him from his ſon, who was alſo a painter of conſiderable eminence. He was born at Breda, and learned the firſt principles of painting from Peter Cock; after which he went to Italy, to improve himſelf from the ſtudy of the works of the greateſt maſters.

ters. He excelled chiefly in landſcapes, and droll ſubjects, reſembling thoſe of Jerom Boſche. He alſo, for his amuſement, is ſaid to have engraved ſome few plates of landſcapes and groteſque ſubjects, which according to profeſſor Chriſt, he marked with the initials of his name, P. B.

PETER BREUGHEL the younger, was the ſon of the above-mentioned artiſt, and named Helliſh Breughel, from the horrible ſubjects he delighted to repreſent. He engraved alſo, according to M. Heineken; but his works are not ſpecified. He died 1642.

JOHN BREUGHEL, brother to the preceding artiſt, diſtinguiſhed by the name of Velvet Breughel, was a painter of greater eminence than either his father or his brother. He particularly excelled in flowers, fruit, and landſcapes, with ſmall figures. He died, according to the beſt accounts, 1625, aged 52. To him is attributed ſome ſmall plates of *landſcapes*, &c. &c.

## BRICART.

Flouriſhed,

A modern engraver, who reſided, I believe, in France. He is mentioned, however, by Baſan, by whom we are informed, that he engraved ſeveral prints, from Joan. Baptiſta Santerre and others; the ſubjects of which he has not ſpecified.

## PAUL BRILL.

Born, 1554. Died, 1626.

This great artiſt was born at Antwerp, A. D. 1554. His excellence, as a landſcape painter, is ſo generally known, that it needs no repetition here. He died at Rome, A. D. 1626, aged 70 years. He etched ſeveral *landſcapes* in a very ſpirited, maſterly ſtyle, of which four large ones are found in the ſet, publiſhed by Nieulant, his diſciple.

MATTHEW BRILL, the elder brother of the above-mentioned artiſt, was an eminent painter of landſcape, and hiſtory; and, according to M. Heineken, he alſo engraved.

## BRILLON.

Flouriſhed,

A modern French engraver, by whom, according to Baſan, we have ſeveral prints, from Watteau and other maſters.

## J. BRIOT.

Flouriſhed, 1632.

An artiſt of very moderate abilities, who worked entirely with the graver, imitating the ſtyle of Jerom Wierix. He ſucceeded tolerably well with reſpect to the neatneſs of the mechanical part of his engravings; but in drawing, harmony, and effect, he was greatly deficient. His productions are ſtiff and taſteleſs, without the leaſt mark of genius. He appears chiefly to have

worked from his own deſigns, which, however dō him no great honour. I ſhall only notice,

The *ſeven theological and cardinal virtues*, on ſeven ſmall folio plates.

A ſet of prints for *Ovid's Metamorphoſis*, ſmall plates length-ways.

The *ſybils*, a ſet of ſmall circular plates.

A variety of *frontiſpieces*, and other *ornaments* for books, &c.

N. BRIOT is alſo mentioned as an engraver, by profeſſor Chriſt, and other authors; and to him is attributed a ſet of *dreſſes*, &c. from the deſigns of Saint Igny.

## B R I R I E T T E.

Flouriſhed,

The name of an obſcure artiſt, which I found affixed to ſome ſlight ſpirited etchings. To his name he adds the words, *inv. et fecit*; from whence we may conclude, that he engraved theſe plates from his own deſigns.

## B R I S S A R T.

Flouriſhed,

The name of an artiſt affixed to a large whole ſheet print, repreſenting a bird's eye view of the *royal palace of Vincennes*, which is very ſlightly etched by him, from a drawing of his own. It is ſufficiently neat, but totally devoid of effect. He alſo engraved ſeveral plates, from the drawings of J. B. Santerre.

## GIOVANNA MARIAE BRIXIENSIS, or DA BRESCIA.

Flouriſhed, 1562.

This ſingular artiſt, a native of Breſcia in Italy, was an eccleſiaſtic of the order of the Carmelites. He painted, at the beginning of the preſent century, the hiſtory of *Eliſha* and *Elijah*, for the monaſtery to which he belonged. For his amuſement, he alſo took up the graver; and we have ſeveral prints by his hand, which evidently prove him to have been a man of ability, though he never reached to any ſuperior degree of perfection. His uſual ſtyle of engraving bears ſome reſemblance to that of Marc Antonio, ſufficiently neat, and croſſed with hatchings upon the ſhadows; but there are ſome few of his plates, in which he has followed the manner of Andrea Mantegna; and the ſtrokes, which form the ſhadows, are laid from one corner of the plate to the other, without any hatching, or croſs ſtrokes, theſe are commonly among the artiſts diſtinguiſhed by the name of *ſecond ſtrokes*.

Florent le Comte, and others, who have followed him, have fallen into a ſtrange miſtake, and attributed to this artiſt thoſe prints which are marked with a monogram, compoſed of an I. a B. an A. and an M. which certainly belonged to John Baptiſta of Mantua, of the ſame family as George Ghiſſi. See the account of this artiſt under Ghiſſi.

I ſhall only mention the following prints by this artiſt: A *miracle of St. Gregory*, where a boy is reſtored to life. It is thirteen inches high by nine wide; and the name is affixed in this manner: OPUS. FRS. IO. MARIAE BRI-

XIENSIS

XIENSIS. OR.CARMELITARUM. MCCCCCII. The mechanical part of the engraving of this print is executed in a ſort of mixed ſtyle, between that of Marc Antonio, and of Andrea Mantegna; but it is by no means equal to either. The drawing is defective, eſpecially in the extremities of the figures, which are heavy, and not well marked. A large upright plate, repreſenting the *Virgin, ſeated upon the clouds*, with St. John Baptiſt, St. Jerom, and three eccleſiaſtics of the order of the Carmelites, at the bottom, dated alſo 1502.

## GIOVANNA ANTONIO BRIXIENSIS, or DA BRESCIA.

Flouriſhed, 1509.

An artiſt of the ſame family with the preceding. He was apparently a diſciple of the ſchool of Mantegna; for the ſtyle of engraving of that artiſt he almoſt conſtantly adopted; and the mechanical part of the execution of his plates is ſtill more neat and regular. But the advantage he may be ſaid to have gained hereby over Mantegna, is abundantly over-balanced by the defectiveneſs of his outlines, and the heavineſs of the extremities of his figures, which are uſually very poorly drawn. I ſhall notice by him,

The *ſcourging of Chriſt*, a large upright plate; with the name, Io. ANTON. BRIXIAN. on a tablet, dated 1503. The ſecond impreſſions are marked 1509.

*Hercules ſtrangling a lion*, marked D. HERC. IN. VICTO, and with his name.

A middling ſized upright plate, *Hercules and Antæus*, the ſame.

A *white horſe*, like that by Albert Durer; the back-ground only varied in the latter. In this he has intermixed ſome hatching: it is marked with his name, and dated 1505, a ſmall upright plate.

*St. Peter*, a ſmall upright plate. In this he approaches nearer to the ſtyle of engraving adopted by Marc Antonio: it is marked Jo. AN.

## FRANCESCO BRIZIO, or BRICCIO.

Born, 1574. Died, 1623.

This artiſt excelled in painting architecture, and landſcapes. He was born at Bologna, A. D. 1574, and received his firſt inſtructions in the art of painting from Paſſerotti; but completed his ſtudies under Ludovico Carracci. It is ſaid, that he frequently aſſiſted Agoſtino Caracci in the plates, which he engraved. Perhaps he might; at leaſt, it is certain, that he generally worked with the graver only in the ſame ſtyle; and in the mechanical part of the execution ſometimes equalled him; but in correctneſs of outline, beauty, or expreſſion, never. We have alſo ſome few etchings by him. Among the prints by this artiſt I ſhall mention the following:

A *holy family*, from Corregio, a large upright plate, arched at the top.

*St. Roch*, from Parmigiano, a middling ſized upright plate.

The *flight into Egypt*, a ſmall upright plate from Ludovico Caracci.

*Chriſt and the woman of Samaria*, a middling ſized plate, length-ways, from Agoſtino Carracci, engraved, A. D. 1610. At the ſame time, Guido etched the *charity of St. Roch*, from Annibale Caracci.

## CRISPIN VANDEN BROECK.

Flouriſhed, 1590.

He was a native of Antwerp, and a painter of ſome eminence in the hiſtorical line. We have a conſiderable number of prints, engraved from his deſigns, which prove him to have been a man of genius, and great fertility of invention. His uſual mark was a cypher, compoſed of a C. a V. and a B. joined together, which is copied on the plate at the end of the volume. He alſo is ſaid to have engraved; and among other things attributed to him, is the *circumciſion of Chriſt*, a middling ſized circular print, in chiaro-ſcuro. The outline is etched in a bold, free manner, on copper; and the block of wood, which produces the lighter tints, is ſo contrived as to imitate the hatchings of white chalk upon the lights. It is marked with his cypher.

## BARBARA VANDEN BROECK.

Flouriſhed, 1600.

She was daughter to the above artiſt. It is highly probable, that ſhe learned to draw of her father: but from whom ſhe received inſtructions in the art of engraving is very uncertain; perhaps in the ſchool of the Colaerts, who engraved many plates from her father's deſigns. However, the progreſs ſhe made was ſuch, as does no ſmall credit to her abilities. I ſhall mention, in the firſt place, a middling ſized upright plate, repreſenting the *laſt judgment*, into which is introduced a great variety of figures. She has executed this plate entirely with the graver, and copied the ſtyle of Martin Rota with great ſucceſs. The figures, in general, are well drawn; the heads expreſſive; and the other extremities marked with great judgment. It wants effect, from the lights being too equally powerful, and too much ſcattered; but this was an error, that almoſt all the engravers, and many of the painters of that age, were very apt to run into. It is marked at the bottom, "Criſpin Vanden "Broeck inv. et Barbara filia Criſpine ſculpſit." I ſhall notice alſo a *holy family*, with St. John and ſeveral angels. This is marked with her father's cypher, as deſcribed above; and to it is added, "B. filia ſculp." It is a ſmall upright plate, dated A. D. 1600. Another *holy family*, with St. John kneeling, and angels attendant upon them, the ſame, and marked as above. This plate was publiſhed by Hondius, A. D. 1621.

## J. VAN BROEDELET.

Flouriſhed, 1700.

A Dutch artiſt, who flouriſhed at the begining of the preſent century, by whom we have ſeveral mezzotintos. Among the reſt, *Cephalus and Procris*, from Gerard Hoet, a middling ſized upright plate, companion to *Venus and Adonis*, engraved in mezzotinto by Verkolie, from the ſame maſter.

## C. DE BROEN.

Flouriſhed,

An artiſt of no great merit, whoſe chief employment was engraving of portraits for the bookſellers, &c. To ſome plates the name is ſigned, " C. de Broen, jun." as to the portrait of *Piere Poicet*, from N. Verkolie.

## JOHN VAN BRONKHORST.

Born, 1603.

This artiſt was born at Utrecht, and, after having ſtudied under ſeveral maſters, entered the ſchool of Cornelius Poelemburg, whoſe ſtyle of painting he imitated with great ſucceſs. He painted both hiſtory and landſcapes; and his pictures, which are very highly finiſhed, are held in great eſtimation. He amuſed himſelf with the point; and ſome *landſcapes* from Poelemburg, together with other ſubjects from his own compoſitions, are attributed to him. His mark, according to the generality of authors, was a cypher, compoſed of a *J*. a *G*. and a *B*. But the uſe of the ſecond letter, if the cypher really belonged to him, I know not. See the mark copied on the plate at the end of the volume.

## JOHN VAN BROOKS.

Flouriſhed, 1742.

He was a native, as I have heard, of Ireland. He engraved in mezzotinto. His works, however, do him no great credit as an artiſt, either with reſpect of the drawing, or the execution. His prints are chiefly portraits; but there is a large hiſtorical mezzotinto by him, repreſenting the *battle of the Boyne*, after Wyke. Among his portraits, are the following: *Hugh Boulter, archbiſhop of Armagh, and primate of Ireland*, from F. Bindon, a large whole length. *William Aldrich, lord mayor of Dublin*, a half ſheet print, dated 1742, &c.

## R. BROOKSHAW.

Flouriſhed, 1770.

A very modern engraver in mezzotinto, who reſided in London, and executed ſeveral portraits; among the reſt, that of *Mr. Bergeret*, after Cotes, *Lady Erſkine, General Paoli*, &c.

## BROON.

Flouriſhed,

A name mentioned by Mr. Evelyn in his *Sculptura*, as an engraver. I do not recollect to have ſeen any of his works: perhaps it is the ſame artiſt as C. de Broen, mentioned above.

## HANS or JOHN BROSAMER.

Flouriſhed, 1545.

A native of Fulda in Germany. He is one of thoſe artiſts, who on account of the ſmallneſs of their engravings, are ranked in the claſs of *little maſters*. It is impoſſible, at this diſtance of time, to aſcertain the ſchool, in which he learned the principles of the art of deſign and engraving. His ſtyle ſometimes bears a reſemblance to that of Aldegrever; but, in general, he has finiſhed his draperies and back-ground with ſmall dots between the ſtrokes. His drawing of the naked figure is very deficient. In the mechanical part of his plates he by no means equalled, either that celebrated artiſt, or John Sebald Beham, his cotemporary. His uſual cypher is compoſed of an H. and a B. joined together in the manner repreſented on the plate at the end of the volume. I ſhall only mention the following by him.

The *Philiſtines coming upon Sampſon, after Dalilah had ſhorn the locks of hair from his head*; a very ſmall plate, length-ways. It is dated 1545, and has the cypher between the two firſt and the two latter figures of the date; and to it is added his name at full length, *Johannes Broſamer Fuldæ Degens Faciebat.*

*Solomon with his wives, adoring the idol*, a ſmall upright plate, dated 1545, and marked with the cypher.

The *rape of Helen*, a very ſmall long frieze, dated 1540, marked with the cypher.

*Marcus Curtius leaping into the gulph*, a ſmall circular plate, marked the ſame.

*Biblia Veteris Teſtamenti Artificioſis picturis effigiata*, Franckfort 1552, a ſet of ſmall wooden cuts, copied chiefly from the excellent work of the ſame kind, executed by Hans Holbein, and publiſhed at Leyden 1547, with ſome additions; but by no means equal to the original in ſpirit, or neatneſs of execution.

## M. V. BROUCK.

Flouriſhed, 1621.

By this artiſt, who appears to have been a painter, we have a ſmall plate, length-ways, repreſenting *Mercury and Argus*, with the cow in the back-ground. It is a ſlight etching, very poorly drawn, and deſtitute of effect. In retouching it with the graver, he has attempted to imitate ſomething of the ſtyle of Cornelius Viſſcher, but without ſucceſs. It is dated 1621.

## ADRIAN BROUWER, or BROWER.

Born, 1608. Died, 1640.

According to the generality of authors, this artiſt was a native of Oudenarde; though ſome have affirmed, that he was born at Haerlem, A. D, 1608. He was the diſciple of Francis Hals, and proved an excellent artiſt. The ſubjects of his pictures were always taken from low life, and repreſent *Boors fighting*, *tavern ſcenes*, and *drunken quarrels*. But theſe he executed with ſo much ſpirit, and tranſparency of colouring, that his pictures are held in the higheſt eſtimation. His levity of temper prevented his continuing with Rubens, who had procured his releaſe from priſon at Antwerp, where he had

been confined as a ſpy. And his debauched manner of living put an end to his days, at the age of 32. By him we have ſome few etchings of ſuch ſubjects, as his pictures uſually repreſented. He frequently ſigned them with the initials of his name only, thus: H. B. the name Adrian being frequently written with an H.

## J. BROUWER.

Flouriſhed,

An engraver of portraits of no great eminence. He worked entirely with the graver, and imitated the ſtyle of Cornelius Viſcher; but without ſucceſs. Among other things by him, is a large portrait of the *emperor Leopold*, from W. Vaillant.

## ALEXANDER BROWN.

Flouriſhed, 1669.

According to the Hon. Mr. Walpole, we have ſome mezzotintos by this artiſt, who alſo wrote a treatiſe on the art of painting, drawing, limning, and etching. This treatiſe is illuſtrated with 31 copper-plates in folio, and was firſt publiſhed at London, A. D. 1669. Theſe plates, Mr. Walpole ſuppoſes, were engraved by his own hand. This matter however appears to me in a very doubtful light; for he is profeſſedly writing a treatiſe on etching, in the part which may be ſaid to refer to them, and ſpeaks very little concerning the uſe of the graver; now all the plates for this work are executed with the graver entirely, except perhaps the bare outline, which has ſometimes the appearance of etching; and they are copied from the book of deſigns publiſhed by Abraham Bloemart, well known by the name of *Bloemart's Drawing-book*.

There was a modern printſeller of the ſame name with the above artiſt, who publiſhed a great variety of mezzotintos; ſome of them probably executed by himſelf.

## J. BROWN.

Flouriſhed, 1676.

He was probably a native of England; and engraved perhaps only for his amuſement. According to Ames, we have by him the portrait of *Richard Collins, ſupervifor of exciſe* at Briſtol. This plate was engraved at Tedbury.

## ROGER BRUGES.

Flouriſhed, 1611.

An artiſt of little note, who aſſiſted Aaron Rathburne in engraving a map of London and Weſtminſter; for which they obtained a patent, A. D. 1611.

## JOHN VANDER BRUGGEN.

Flouriſhed,

This artiſt, according to M. Heineken, was a native of Flanders, and reſided, as it ſeems, at Bruſſels. He is ſaid to have flouriſhed towards the end

end of the laſt century. By him we have a large number of mezzotintos; which, however, though not entirely deſtitute of merit, are ſuch as do him no great honor as an artiſt. See the mark, which he frequently uſed, when he did not chuſe to ſign his name at length, on the plate at the end of the volume. I ſhall only mention the following prints by him: Several *droll ſubjects*, from Teniers: among the reſt the *tooth-drawer*, an upright half ſheet print. The *gold weigher*, copied from Rembrandt Gerretz. The portrait of *Vandyck*, a ſmall upright plate, arched at the top, from a picture painted by that artiſt. His own *portrait*, a half ſheet oval plate from Largilliere. He alſo engraved from Adrian Brouwer, Oſtade, and other maſters.

## D. P. BRUGGHE.

Flouriſhed,

A very obſcure artiſt, who, etched ſome few plates, in a ſtyle greatly reſembling that of Romain la Hooghe, into which he uſually introduced a great number of figures; and theſe he executed very prettily. The other parts of his compoſitions are ſtiff and taſteleſs; and a want of effect generally prevades the whole.

## ABRAHAM DE BRUIN.

Flouriſhed, 1570.

This artiſt was a native of Flanders, and reſided at Antwerp. He may be reckoned among the claſs of artiſts, diſtinguiſhed by the appellation of *little maſters*, for his engravings, in general, are very ſmall. He worked entirely with the graver, in a neat, ſtiff ſtyle. His drawing is by no means correct; and the extremities of his figures are uſually very defective. His prints are evidently rather the productions of labour and aſſiduity, than of genius. The lights in them are ſcattered and unharmonized, which deſtroy the effect, and give them a cold, ſilvery appearance. But inattention to the chiaro-ſcuro was rather the fault of the age, than of the artiſt. His beſt prints, according to my judgment, are ſmall *friezes*, length-ways, repreſenting the *various modes of hunting*, *hawking*, &c. Add to theſe,

A *figure on horſeback*, a ſmall upright plate from Sebald Beham. His cypher is here made in a ſingular manner; the A. and the B. are joined together, and the D. is under the A. it is dated 1566.

A ſmall upright plate, repreſenting *three men converſing together*; one of which has a baſket of eggs, copied from Albert Durer. In this the D. is joined to the A. and the B. is under the A. all the letters as well as the date, which is 1567, are reverſed.

The *habits of the different nations of Europe*, *Aſia and America*, publiſhed in quarto, A. D. 1581.

*Pyramus and Thiſbe*, a ſmall plate, length-ways, from Francis Floris.

The *ſeven planets*, very ſmall upright plates, dated 1569.

The *five ſenſes*, &c. ſmall plates length-ways, the ſame.

The *reſurrection of Lazarus*, a ſmall upright plate, from a painter whoſe mark is a C. a V. and a B. joined together: perhaps Criſpin Vanden Broech, who

who muſt, however, have been a young man at that time; for it is dated 1571. See all the marks uſed by Abraham de Bruin, copied on the plate at the end of the volume.

## NICHOLAS DE BRUIN.

Flouriſhed,

This artiſt was the ſon of Abraham de Bruin mentioned in the foregoing article, and by him we have a great number of prints. He did not follow the example of his father, either in his ſtyle of engraving, or the ſize of the prints which he executed. He imitated Lucas Jacobs of Leyden, whoſe works he appears diligently to have ſtudied; and, engraved large plates. His prints evidently prove, that he had more fertility of invention, than taſte, and he wanted judgment to ſelect ſuch forms only as were beautiful or ſtriking. His compoſitions, which uſually abound with figures, are deſtitute of effect. The lights are too much diffuſed, and the breadth of ſhadow by no means ſufficiently ſtrong to relieve the principal objects from thoſe at a diſtance; by which defect, the harmony is deſtroyed, and the whole appears confuſed and unfiniſhed. He worked entirely with the graver, in a very neat, but laboured ſtyle, copied, as before obſerved, from Lucas Jacobs of Leyden. His drawing is carefully attended to; but it is rather mannered, than correct. The heads of his figures are frequently very expreſſive; and amidſt all the diſadvantages which the artiſt labours under, much ſterling merit is very conſpicuous in his works. As I can only mention a few from the vaſt variety of plates engraved by this maſter: I ſhall confine myſelf to thoſe which are moſt generally eſteemed.

*Boys playing*, a ſet of ſmall plates, length-ways. In one of them is repreſented two children ſlain by lions: theſe plates are dated 1594.

The *paſſion of our Saviour*, repreſented in a ſet of large plates, length-ways, from his own compoſitions, dated 1612.

*Adam and Eve in Paradiſe*, the ſame, dated 1600.

*Solomon and the queen of Sheba*, the ſame.

*Solomon adoring the idol*, the ſame, dated 1602.

*Reſurrection of the dry bones*, the ſame.

The *golden age*, from Abraham Bloemart, a large plate, length-ways. This is generally conſidered as his fineſt print: it was admirably copied, in a ſmall circle, by Theodore de Brye.

A ſet of large *landſcapes*, length-ways, from Egidius Coninxlogenſis, J. Savery, D. Vinckboons, &c.

He uſually ſigned his name at length; when he neglected that, he ſubſtituted the initials in this manner, N. de B. and ſeldom omitted the date.

## CHARLES LE BRUN.

Born, 1619. Died, 1690.

This celebrated French artiſt was a native of Paris. He was born, A. D. 1619, and died in that city 1690, aged 71. The *battles of Alexander*, among other eſtimable performances, painted by his hand, are ſufficient teſtimonies

of his ſuperior merit; and the excellent engravings from them, by Girard Audran, have contributed not a little to render that merit more generally conſpicuous. As a painter, I need not ſpeak of him here; but for his amuſement he etched ſeveral plates in a dark bold ſtyle; and though they are but ſlightly executed, the hand of the maſter appears very evidently in them. Among the reſt,

The *four times of the day*, ſmall upright plates, from his own deſigns.

An *infant kneeling upon a croſs*; the ſame.

## GABRIEL LE BRUN.

Flouriſhed, 1660.

He was brother to Charles le Brun, mentioned above, and was alſo a painter; but he never arrived at any great degree of excellency. By him we have alſo ſeveral engravings; among the reſt, the *twelve apoſtles*, from his brother. He alſo engraved from Tintoret, Augoſtino Carracci, L. Teſtelin, and other maſters.

## F. BRUN.

Flouriſhed,

Perhaps of the ſame family with the two preceding artiſts. His name I have found, however, affixed to ſome portraits, executed entirely with the graver, in a neat ſtyle; but very ſtiff and taſteleſs. Among the reſt are the following:

The *king and queen of Bohemia*, a middling ſized upright plate.

*Leopold, archduke of Auſtria*, in a ſmall oval.

*Frederic Henry, prince of Orange*, a large upright plate.

## ORAZIO BRUNI.

Flouriſhed,

He was a native of Sienna, and judging from the ſtyle in which he engraved, I ſhould conclude, that he flouriſhed towards the middle of the laſt century. He worked chiefly with the graver, and ſeems to have aimed at copying the ſtyle of Francis de Poilly; but he has by no means happily ſucceeded. He worked chiefly from Andrea de Ancona, Rutilio Mannini, and other maſters; but we have alſo ſome few prints by him, which appear to have been executed from his own deſigns.

## ISAAC BRUNN.

Flouriſhed, 1615.

This obſcure artiſt appears to have been a native of Straſburgh in Alſace. By him we have a neat, laboured engraving of the *church at Straſburgh*, to which he ſigns his name Iſaac Brunn Argentienſis, χαλκογραφους, A. D. 1615.

## D. BRUNN.

## D. BRUNN.

Flouriſhed, 1628.

Apparently this engraver was of the ſame family with the preceding artiſt; for he reſided at the ſame place. He worked entirely with the graver, in a neat ſtyle, ſomething reſembling that of Paul Pontius; but he by no means nearly equalled that great artiſt. Beſides his drawing is exceedingly defective. Among other prints by him, is a *Bacchanal*, from Rubens, a ſmall plate, length-ways. Alſo a *Bacchanal with boys*, from Vandyck, marked "D. Brunn Arg^sis. ſculp." and dated 1628.

## A. F. BRUNN.

Flouriſhed,

A name I found affixed to a ſmall upright plate, neatly engraved, but in a ſtiff, taſteleſs ſtyle. It repreſents *Chriſt ſtanding on a mountain*, accompanied by an angel, and a female figure repreſenting the church; and Satan, with his accomplices, appear below. It is marked "A. F. Brunn fecit," without any date, or painter's name: hence we may conclude, it is from a deſign of his own.

## FRANCIS BRUNNER.

Flouriſhed, 1620.

This artiſt was an engraver, and, according to profeſſor Chriſt, worked under *Aubry*. He engraved, among other things, the figures of the *Sylloge de Luckius*, about the year 1620.

## JOHN THEODORE DE BRYE.

Born, Died, 1598.

This excellent artiſt was a native of Liege; but he reſided chiefly at Franckfort, where he carried on a conſiderable commerce in prints. It does not appear, when he was born, nor to what maſter he owed his inſtructions in the art of deſigning and engraving. The works of Sebald Beham were certainly of great ſervice to him. He copied many of the plates engraved by that artiſt, and ſeems to me to have principally formed his taſte from them. He worked almoſt entirely with the graver, and ſeldom called in the aſſiſtance of the point. He acquired a neat, free ſtyle of engraving, excellently well adapted to ſmall ſubjects, in which many figures were to be repreſented; as, *funeral parades*, *proceſſions*, and the like, which he executed in a charming manner. He alſo drew very correctly. His heads, in general, are ſpirited and expreſſive, and the other extremities of his figures well marked. His back-grounds, though frequently very ſlight, are touched with a maſterly hand. He died, as his ſons inform us, in the third part of Boiſſard's collection of *portraits*, March 27, 1598; the two firſt parts of which collection were engraved by himſelf, aſſiſted by his ſons, who afterwards continued it. See his mark on the plate at the end of the volume.

His great works were the following: The plates for the firſt four volumes of Boiſſard's *Roman Antiquities*; the two laſt volumes of which work was completed by his two ſons.

The plates for the illuſtration of the deſcription of *the Manners and Cuſtoms of the Virginians, in "the brief true Report of the new found land of "Virginia, publiſhed by Thomas Hariot, ſervant to Sir Walter Raleigh, and "employed by him in the diſcovery."* This work was printed at Franckfort by J. Wechelius, A. D. 1590. The plates were executed at De Brye's own expence from drawings made by J. White, who was ſent thither for that purpoſe.

Theſe plates were copied by Picart for his *Religious Ceremonies of all Nations.*

The plates to the Latin narrative of the *Cruelties of the Spaniards in America*, publiſhed 1598.

About the ſame year, namely, 1598, appeared De Brye's great work, entitled, *Deſcriptio Indiae Orientalis et Occidentalis*, in nineteen parts, contained in five large folio volumes.

Among his detached prints, the following are greatly eſteemed:

The *little village fair*; and its companion, the *fountain of youth*; two ſmall plates, length-ways, from Sebald Beham.

A *Bacchanalian proceſſion*, a ſmall plate, length-ways, from Julio Romano.

The *Venetian ball*, a ſmall circular plate, from Theodore Bernard.

The *golden age*, a ſmall circular plate, copied from the print engraved by Nicholas de Bruin, from a deſign of Abraham Bloemart.

The *proceſſion for the funeral of Sir Philip Sidney*, engraved at London. This is a long roll, "*contrived and invented by Thomas Lant, gent. ſervant of that "honourable knight, and graven in copper by Derick or Theodore de Brie, in "the city of London*, 1578." It contains about thirty-four plates; and prefixed is the portrait of Mr. Lant, aged 32. This has uſually been conſidered as the firſt Engliſh work by De Brye. John Fenn, eſq. of Eaſt Dereham in the county of Norfolk, is poſſeſſed of a very ſingular curioſity, which, as it is thought to be *unique*, certainly merits a very particular deſcription. I have little doubt, but that it was executed by De Brye; and if ſo, it is certainly one of his beſt works. That gentleman has obligingly favoured me with the following account of it.

*A Deſcription of a Roll repreſenting the Proceſſion of the Knights of the Garter in* 1576, 18*th of Elizabeth.*

The proceſſion is repreſented as moving along a portico, quite open on the ſide next the obſerver, but ſupported by thirty-three pillars of the Ionic order on the ſide from him, in the following order:

The verger alone bearing his ſilver rod.

The twelve alms knights, two and two in their proper habits.

Their governor alone.

Four purſuivants, two and two, } in black gowns, over which are their
Six heralds, two and two, } tabords with the ſovereign's arms.
Two kings of arms, a-breaſt, }

The twenty-four knights companions, two and two, } all in the full habit
The emperor alone, - - } of the order.

Garter

Garter king of arms, with his ſceptre,
The regiſter, with his book, - } a-breaſt, with their mantles, &c.
The uſher of the black rod, with his rod,
The prelate, }
The chancellor, } a-breaſt with their mantles, &c.
Two gentlemen uſhers, a-breaſt.
A nobleman (not of the order) carrying the ſword of ſtate, alone.
The ſovereign in the full habit of the order, alone.
Amounting in the whole to ſixty.

Over each knight companion of the order, are his arms within the garter, and in a compartment below, his name, titles, &c. are written in French. The laſt ſtall was vacant, and there is only a fancy portrait, given without name or arms. There are ſixty portraits in the proceſſion, each of them between four and five inches in height; under the arches of the portico, is a delightful view of a hilly country, (too hilly for an Engliſh proſpect) interſperſed with caſtles, churches, houſes, rivers, woods, men, animals, &c. and an exact view of Windſor Caſtle, as it appeared in that reign. The roll is ſixteen feet three inches long, and one foot deep, and was engraved on twelve plates.

Who was the original poſſeſſor of this curious roll, I know not, but in the beginning of this century, it belonged to Peter le Neve, Eſq. norroy; from him it came to Mr. Thomas Martin of Palgrove; after his deceaſe it was the property of Mr. Worch, and from him, in 1773, it came into my poſſeſſion.

The date under the dedication, written by Dawes, is altered with a pen from 1576 to 1578, but the proceſſion was in 1576, as two of the knights repreſented, were dead before 1578, though, perhaps the engraving was not finiſhed before the latter year.

Hollar, to his plate of the proceſſion copied in ſmall from this engraving, in Aſhmole's order of the garter, ſays, the original was deſigned by Marc Garrerd, who could be then only fifteen years old, being born in 1561, and I believe did not come into England till after the time this was done.

Mr. Walpole ſays, Garrerd drew a proceſſion of the queen, knights of the garter, &c. in 1584, from whence Aſhmole took his plate for the Hiſtory of the Order of the Garter. It certainly could not be this, which was not only drawn, but engraved before 1578, and from the dedication, I have no doubt, but that the drawings of this were executed by Thomas Daws, Rougecroix. It is a proof print, as the titles, names, dedication, &c. are written, and not quite finiſhed; ſo that the engraver had not added his name. The queſtion is, what became of the plates? for I never heard of another proof having been ſeen by any one.

The following is a liſt of the knights, companions, and officers, repreſented by their portraits in the proceſſion.

Charles Howard, E. of Effingham, Void,
Henry Stanley, E. of Derby, Henry Herbert, E. of Pembroke,
William

William Cecil, Lord Burleigh,
Henry Haſtings, E. of Huntingdon,
Sir Henry Sydney, Knt.
Henry Carey, Lord Hunſdon,
George Talbot, E. of Shrewſbury,
Anthony Browne, Viſcount Montague,
Edward Clinton, E. of Lincoln,
Henry Fitz Allen, E. of Arundel,
Emanuel, D. of Savoy,
Philip II. King of Spain,
Arthur, Lord Grey of Wilton,
Walter d'Evereux, E. of Eſſex,
William Somerſet, E. of Worceſter,
Francis Ruſſel, E. of Bedford,
Ambroſe Dudley, E. of Warwick,
Robert Dudley, E. of Leiceſter,
Thomas Ratcliffe, E. of Suſſex,
F. Montmorency, D. of Montmorency,
Adolphus, D. of Sleſwick, Holſtein, &c.
And Henry III. King of France,

Maximilian II. Emperor.

Sir Gilbert Dethick, Garter. William Day, Dean of Windſor, Regiſter.

Uſher of the Black Rod.

Robert Horne, Biſhop of Wincheſter, Prelate. Sir Thomas Smith, Chancellor.

Two Gentlemen Uſhers.

A Nobleman with the ſword.

Queen Elizabeth.

He alſo engraved a great number of portraits, proceſſions, and a variety of other ſubjects, as well from his own compoſitions, as thoſe of other maſters.

## JOHN THEODORE DE BRYE.

Flouriſhed, 1620.

He was the ſon of the preceding artiſt. After the death of his father, aſſiſted by his brother, he completed the plates for Boiſſard's *Roman Antiquities*, two volumes of which were left unfiniſhed. They alſo added ſeveral parts to the collection of portraits of illuſtrious perſons, which their father had begun.

## JOHN ISRAEL DE BRYE.

Flouriſhed, 1620.

The younger ſon of John Theodore de Brye the elder, and brother to the above-mentioned artiſt, whom he aſſiſted in the completion of the works, which their father had left unfiniſhed. They both of them imitated the ſtyle of their father; but in a ſtiff, taſteleſs manner. They never nearly equalled him in merit.

## HENRY BRYER.

Died,

He was pupil to the late Mr. Ryland, with whom he afterwards entered into partnerſhip; and they opened a print-ſhop in Cornhill. When that partnerſhip was diſſolved, he went into buſineſs for himſelf; but he did not engrave many plates. By him, among others, are the two following:

*Bacchus and Ariadne*, a middling ſized upright plate; and *Mars diſcovered with Venus by Vulcan*, a large plate, length-ways. For this laſt he obtained a premium from the ſociety for the encouragement of arts and ſciences. His

widow

widow lives at preſent in Poland-Street, where ſhe ſtill continues to publiſh prints from the pictures of Angelica Kauffman, &c.

## L. BUBE.

Flouriſhed,

An engraver on wood, by whom we have a ſmall upright print of a *holy family* in chiaro-ſcuro. It is engraved on three blocks; the firſt for the outline and dark ſhadows; the ſecond for the light ſhadows; and the third for the demy-tint. Though it is executed in a very ſlight manner, it is, however, very ſpirited, and manifeſts the hand of the maſter. It is from a compoſition of Abraham Bloemart.

## SAMUEL BUCK.

Died, 1779.

This ingenious artiſt, aſſiſted by his brother NATHANIEL BUCK, drew and engraved a large number of plates of various ſizes. They conſiſt of views of churches, monaſteries, abbies, caſtles, and other ruins. Alſo views of the principal cities and towns in England and Wales; and, among them, a very large one of the cities of *London and Weſtminſter*. They are all executed much in the ſame ſtyle. The back-grounds are ſlightly etched, and the buildings finiſhed with the graver, in a ſtiff manner. Their drawings, eſpecially thoſe of the ruins, &c. appear to have been too haſtily made; for which reaſon, on examining the prints with the objects they repreſent, they are frequently found to be very inaccurate. However, in many inſtances, they are the only views we have of the places repreſented; and in ſome, the only views we can have, as ſeveral of the ruins engraved by them, have ſince that time been totally deſtroyed. Samuel Buck died at his apartments in the Temple, in the month of Auguſt. A. D. 1779. The prints by theſe artiſts, which amount in the whole to 500, are too well known to need a ſeparate liſt. The two brothers were employed upwards of 32 years in this undertaking.

## CARLO BUFFAGNOTI.

Flouriſhed,

A native of Bologna. By him we have ſeveral plates of *architecture*, into which he has uſually introduced ſome figures. They are very ſlightly etched, and the figures are incorrect. To ſome circular plates his name is ſigned; to which he adds, *inv. et fecit*. Theſe, therefore, were manifeſtly engraved from his own deſigns.

## A. VAN BUISEN or BUYSEN.

Flouriſhed, 1710.

An indifferent engraver, who was, I think, a native of Holland. He worked entirely with the graver in a ſtiff ſtyle, very like that adopted by Gribelin; but he did not equal that artiſt. Buiſen, I believe, engraved

for the bookſellers only. We have by him a print of *David playing on the harp*, an octavo plate for the edition of Cowley's poems, printed, A. D. 1700. He alſo did ſome of the folio plates for the work entitled *Figures de la Bible*, from Picart and others, publiſhed at Amſterdam, 1720.

## W. BUITWECH.

Flouriſhed,

According to profeſſor Chriſt, he engraved ſome plates, repreſenting the various habits of different nations, which he ſigned W. B. and W. BW.

## BUGEY.

Flouriſhed,

An obſcure engraver of portraits, who probably worked only for the bookſellers. By him we have the portrait of *marſhal de Broglio* on horſeback, from M. Loir.

## MICHAEL BUMEL, or BIMEL.

Flouriſhed,

A very indifferent engraver, by whoſe hands we have ſome *ſmall figures of ſaints*, and *ſubjects of devotion*; executed neatly enough with the graver; but without the leaſt taſte or correctneſs.

## C. BUNO.

Flouriſhed, 1650.

This artiſt, according to profeſſor Chriſt, flouriſhed about 1650; when he engraved ſome plates, which he marked with the initials of his name C. B. But the ſubjects of theſe engravings are not ſpecified.

## FLORIANO DEL BUONS.

Flouriſhed,

A name I found affixed to the portrait of *Guido*, a ſmall oval plate, all graved in a poor, feeble, ſtiff ſtyle, and without effect. It appears by the word *fecit*, which he had added to his name. that he engraved it from a deſign of his own.

## FRANCIS BURANI.

Flouriſhed,

He was, according to Baſan, a painter, a native of Reggio, and flouriſhed in the laſt century. He etched a plate from a compoſition of his own, in the ſtyle of Spagnoletto, repreſenting *Bacchus ſeated upon a tub*, accompanied by three ſatyrs, a middling ſized print, length-ways.

THOMAS

## THOMAS BURFORD.

Flouriſhed, 1750.

He was an engraver in mezzotinto, and not deſtitute of merit. We have ſome few landſcapes, and other ſubjects by him; but, I believe, he chiefly confined himſelf to portraits; ſome of which he alſo drew himſelf from the life; as that of the *Rev. Roger Pickering*, F. R. S. poſter ſize, half figure, which is dated 1747. Add to this, Mr. *Warburton*, from Philip; Mr. *Charles Churchill*, from J. H. Schlanck, dated 1765. He reſided in London, where, I believe, he died a few years ſince.

## H. BURGH.

Flouriſhed,

An engraver of no great eminence, who reſided, I believe, in London, and worked for the bookſellers. Among other prints by him, are the two following: The *Iriſh dwarf*, from B. Smith, a ſmall upright plate. The portrait of *Thomas Bradbury*, miniſter of the goſpel, a ſmall oval print, which is ſigned "H. Burgh del. et ſculp." Theſe are both ſlight, and indifferent etchings.

## MICHAEL BURGHERS.

Flouriſhed, 1670.

This engraver, who was probably a native of the United Netherlands, came into England ſoon after Utrecht was taken by Louis XIV. and ſettled at Oxford. From the multiplicity of his works, he appears to have been employed, not only by that univerſity, but by moſt of the chief bookſellers. His plates are executed entirely with the graver, in a ſtiff, laboured ſtyle, without genius, or knowledge of the art of deſign. His drawing, when he attempted to repreſent the naked figure, is exceedingly defective. He has, however, painfully preſerved many ancient reliques, the originals of which are now loſt. And though we cannot admire the taſte, with which they are executed, yet they become eſtimable, becauſe they ſtill continue to us an idea of thoſe monuments of antiquity, which time had otherwiſe obliterated for ever. At the bottom of ſeveral of his plates he adds to his name, *Academiæ Oxon. calcographus*. Among other things for the univerſity, he engraved the *almanacks*; and the firſt that appeared with his name, was for the year 1676.

Speaking as an artiſt, I ſhould ſay, that his beſt prints are ſome few frontiſpieces which he copied from Mellan, and imitated in them the ſtyle of engraving adopted by that maſter very ſucceſsfully. Of this ſort is the octavo frontiſpiece to the firſt edition of *Creech's Tranſlation of the Satires of Horace*, where a woman is repreſented taking a ſatyr's maſk from the face of the poet.

But his moſt eſtimable works are the *antiquities, ancient pavements, views of churches, ruined abbies, and other curioſities*, which were chiefly executed for that indefatigable antiquary, Thomas Hearne. He alſo engraved a great

variety of portraits; among the beſt of theſe may be reckoned that of *Sir Thomas Bodley*, with the heads of the other benefactors to the library, at the corners of the plate; this engraving was placed as a frontiſpiece to the catalogue of the manuſcripts, contained in the Bodleian library. The portrait of *Anthony Wood*, a ſmall plate in mezzotinto, is by Burghers, and I believe the only one he ever executed in that manner of engraving. See the mark which he uſed, when he did not ſign his name at length, on the plate at the end of the volume.

## LE CHEVALIER BURGHESE.

Flouriſhed,

A name cited by Florent le Comte, as an engraver of *theſes* and *emblematical ſubjects*; but he has not ſpecified any of his works.

## HANS or JOHN BURGKMAIR.

Flouriſhed, 1518.

A native of Germany, and according to the general account, a ſcholar of Albert Durer. He worked chiefly, if not entirely, on wood; and his prints poſſeſs much of that fire and ſpirit, which we diſcover in thoſe of his maſter. Some of his engravings are dated as early as 1510; for this reaſon, profeſſor Chriſt attributes to him, and with great appearance of reaſon, ſome ſmall, ſpirited wooden cuts which were made for the ancient edition of the works of Geyler de Keiſerberg, marked I. B. and dated 1510. He ſometimes uſed the two letters in this manner: H. B. ſeparate from each other; and at other times, both joined together; again, an H. and a B. joined together, with a C. upon the croſs bar of the H. the ſame cypher, which James Binck afterwards uſed, is attributed to him, when the date is from 1510 to 1518. Of this ſort is a ſmall upright wood cut, repreſenting the *three fates, with Cupid at the bottom plucking a flower*. It is dated 1513. Florent le Comte informs us, that, about the year 1518, he engraved a ſet of thirty-ſix prints, the *emperors or kings*. I never ſaw the ſet complete; but I have frequently met with odd prints belonging to it. They are on wood, in chiaro-ſcuro; on two blocks, one for the outline and principal ſhadows, and the other for the half tints. The figures are repreſented on horſeback. One I have before me has his name, "H. Burgkmair;" and it is dated 1518: the others have the initials of his name, H. B. only.

*St. Sebaſtian* ſtanding in an arch, a ſmall upright print, with his name, and dated 1512.

## BURNFORD.

Flouriſhed,

One of thoſe book plate makers whoſe labours have adorned the publications of the former century. I have before me a frontiſpiece to the *Practiſe of Piety*, or ſome other book of devotion in twelves; it is executed entirely with the graver, but in a ſtyle that does no honour to the artiſt or credit to the taſte of his employer.

## CORNELIUS BUS, or BOSC, or VANDEN BOSCH.

Flouriſhed, 1543.

He was a native of Bois le Duc in Flanders, and eſtabliſhed at Antwerp, where, excluſive of his profeſſion as an engraver, he carried on a conſiderable commerce in prints. His manner of engraving ſometimes reſembles that of Marc de Ravenna; at other times that of Æneas Vico. He never arrived at any ſuperior degree of excellence. He worked entirely with the graver, in a ſtiff, dry ſtyle, without taſte. His drawing is by no means correct; neither are the heads, and other extremities of his figures, ſufficiently attended to; and from the lights being diffuſed, and the feebleneſs of the maſſes of ſhadow, his engravings are uſually deſtitute of effect. He generally marked his plates with the initials of his name, C. B. and the date in the manner repreſented at the end of the volume. The following prints may be reckoned among his beſt:

The *taking down from the croſs*, a large upright plate, dated 1545, without any painter's name.

The *entombing of Chriſt*, the ſame, from Franciſcus Floris, and marked "Cornelius Bus fecit, A. D. 1554."

*Chriſt preaching to the Jews*, a middling ſized upright plate, nearly ſquare, with the initials, and no date. On a pedeſtal is written, *Beati que audiunt verbum Dei, et Cuſtodiunt.*

*Moſes breaking the tables of the law*, a middling ſized plate, length-ways, from Raphael, dated 1550.

*Moſes preſenting the law to the people*, the ſame, from the ſame, dated 1551.

*Battle of the giants*, with his mark: no painter's name.

*Triumph of Bacchus*, a large print, length-ways, engraved on three plates, from Julio Romano, dated 1543.

*Venus and Cupid coming to Vulcan*, who is working, with the three Cyclops, at the forge; a middling ſized plate, length-ways, dated 1546, with the mark. Both the mark and the date are reverſed on this print, being engraved the right way upon the plate.

He alſo engraved from Michael Angelo and other maſters.

## BUS C.

Flouriſhed,

According to Baſan, this gentleman was inſpector of the galleries of the duke of Brunſwick; and for his amuſement, engraved a ſet of twenty-eight ſmall plates, after Rembrandt, and twenty heads, &c.

## JOHN BUSH.

Flouriſhed,

He engraved ſome few portraits; but never arrived at any ſuperior pitch of excellency. Among others by him, is a ſmall print of *Gaven*, a Jeſuit.

## LOUIS BUSINCK.

Flouriſhed,

This artiſt, according to Baſan, flouriſhed during the laſt century; and by him we have ſeveral prints in chiaro-ſcuro, performed in a very ſpirited and maſterly manner, from George L'Allemand. I ſhall only mention the following: A middling ſized print repreſenting a *holy family*. It is executed on three blocks of wood; the firſt for the outline, the ſecond for the deep ſhadows, and the third for the demy tint.

*Æneas ſaving his father from the deſtruction of Troy*, a middling ſized upright print, the ſame, with the painter's name.

*Moſes*, a ſingle figure ſeated, the ſame.

## JOHN BUSSE.

Flouriſhed, 1528.

He may be ranked in the claſs of little maſters, and was apparently a diſciple of Aldegrever; at leaſt, he copied the works of that artiſt. He uſually ſigned his prints with the initials of his name, I. B. and added the date. Among others by this engraver, are the *ſeven planets*, very ſmall upright plates, marked I. B. 1528. On a ſmall plate length-ways, repreſenting a *man and woman dancing*, with two men playing on muſical inſtruments, the name is ſigned at length, "*John Buſſe.*" If any one ſhould object againſt the name, and ſuppoſe that it does not belong to the engraver, bringing, for inſtance, ſeveral of the ſmall dancing figures by John Sebald Beham, which ſeem to be a ſpecies of portraits, and have the names written over them, as *Martinus Winterton*, *Nicolas Criſtman*, &c. adding, that, like Beham, the preſent artiſt has alſo repreſented the portrait of John Buſſe. I ſhall obſerve, that the prints of this ſort by Beham have conſtantly *his* mark upon them, as well as the names of the dancing figures; this ſeems to be an invariable rule eſtabliſhed among the ancient engravers: and ſometimes they added it, even when they ſigned their name at length. Now this is the only print by this maſter, (for it is evidently by the ſame hand as the planets mentioned above) without his mark; which, I think, he would hardly have omitted on this occaſion; eſpecially as the initials of the name were the ſame as his own. Beſides, if the dancing figure of the man be a portrait, why ſhould not thoſe who are playing on the muſic be portraits alſo? yet their names are not expreſſed. In this manner, the name *Buſſemaker* is affixed to a ſmall print of *Jupiter and Leda*, copied from Henry Aldegrever, by Martin Pohem. But then that artiſt has added his monogram, compoſed of a P. and an M. joined together, to prevent the purchaſer from attributing by miſtake the engraving to Buſſemaker, who was probably only the publiſher.

## MARTIN VAN BUYTEN.

Flouriſhed, 1588.

An engraver of no great note, who reſided at Rome, and worked, I believe, chiefly for the bookſellers. By him, among other things, we have the frontiſpiece to a book, entitled, *Lanotomia delle Cancellares che corſive et altre maniere*

*maniere di Lodovico Curione*, in folio. It is executed entirely with the graver, in a neat, dry ſtyle, without effect.

## JAMES DE BYE.

Flouriſhed, 1600.

This artiſt, if he was not a native of Antwerp, certainly reſided there, and carried on a conſiderable commerce in prints and books. He very probably learned the art of engraving in the ſchool of the Collaerts, whoſe ſtyle he ſeems to have imitated, and with great ſucceſs. He drew correctly, and executed his plates entirely with the graver, in a neat, clear, determined manner. The heads of his figures are very accurately finiſhed, and the other extremities well marked. The effect indeed of his prints is not powerful, but confuſed, from the lights being too much ſcattered; and a certain ſtiffneſs or formality appears in the management of the ſtrokes, which is unpleaſing to the eye of the artiſt. His prints, however, may rank with thoſe of the beſt early Flemiſh maſters. He, with his cotemporary, John Baptiſta Barbe, aſſiſted the Collaerts in engraving the *life, paſſion, and reſurrection of Chriſt*, which conſiſted of fifty middling ſized plates, length-ways, from Martin de Vos. No. 18, repreſenting *Peter's wife's mother healed of her fever by our Saviour*, and No. 30, the *reſurrection of Lazarus*, both in that work, are, I think, fine ſpecimens of our artiſt's abilities. He alſo aſſiſted Philip and Theodore Galle, in the *life of the Virgin*, engraved alſo from the deſigns of Martin de Vos. The portraits of the deſcendants of the *Maiſon de Croy*, which are contained in a folio volume, are by him, and marked in the manner expreſſed on the plate of monograms, at the end of the volume. Likewiſe the portraits of the *kings, queens, and dauphins of France*, for the large edition of the hiſtory by Mezeray, &c.

## MARC DE BYE.

Flouriſhed, 1664.

By this artiſt, who probably might be of the ſame family with the preceding, we have ſome very neat, ſpirited etchings of *animals*, &c. from Marc Gerard and Paul Potter. They are ſmall plates, length-ways, dated 1664.

## NICHOLAS DE BYE.

Flouriſhed,

He might perhaps be related to the forementioned artiſt. We have by him ſome portraits, and other ſubjects; though I believe, the former chiefly employed his graver. Among them, is that of *Charles IX.* king of France.

## CORNELIUS BUZZI.

Flouriſhed,

The name of an engraver mentioned by Florent le Comte, as chiefly excellent in the architectal line. He has not, however, ſpecified any of his works.

ADRIAN

# C.

## ADRIAN VANDER CABEL.

Born, 1631. Died, 1695.

This juſtly celebrated artiſt was born at Ryſwick, near the Hague, A. D. 1631. He was the diſciple of John Van Goyen, and chiefly excelled in painting landſcapes, ſea-ports and cattle; all of which he conſtantly ſtudied from nature, with great accuracy; and his pictures are deſervedly held in the higheſt eſtimation. He died, A. D. 1695, aged 64. By his hand we have ſome few etchings, in a ſlight, free ſtyle. Among others,

A large upright *landſcape*, in which is a figure of *St. Antony*. It is remarkable, that the figure is engraved in the ſtyle of Mellan, with ſingle ſtrokes, without any croſs hatching, perhaps inſerted by another maſter.

Another large upright *landſcape*, with *St. Jerom*, its companion.

Two large *landſcapes*, length-ways.

Thirty ſmall *landſcapes*, the ſame.

Six ſmall upright *landſcapes*.

## VINCENZIO CACCIANEMICI.

Flouriſhed, 1540.

This gentleman was a native of Bologna, and of a noble family. He is ſaid to have ſtudied under Franceſco Mazzoli, who is more commonly known by the name of Parmigiano; and the engravings marked with the letters V. C. are attributed to him. Among others, thus marked, are the two following: *Diana returning from hunting*, with ſome oxen in the back-ground, a middling ſized plate, length-ways. A *landſcape* in which a Nymph appears with dogs, oxen and other animals repreſented in the back-ground, apparently companion to the former. They are both neatly executed, entirely with the graver, and in a ſtyle, greatly reſembling that of Æneas Vico, the diſciple of Marc Antonio.

## CAESIUS. See CESIO.

## G. V. CAFFEELS.

Flouriſhed,

The name of an engraver of no great note, affixed to the portrait of *Lodowick Muggleton*, the ſchiſmatic.

## CAGLIARDI. See GAGLIARDI.

## PAOLO CAGLIARDI, called VERONESE.

Born, 1530. Died, 1588.

This admirable hiſtorical painter was born at Verona, A. D. 1530, and was the diſciple of Antonio Badile, his uncle. The works of this artiſt, and his ſuperior merit, are too generally known to need any repetition here. For his amuſement he etched ſome few plates, which though ſlight, haſty productions, evidently ſhow the hand of the maſter. Among them are the following:

The *adoration of the Magi*, a large upright plate, nearly ſquare, marked "Paolo Veroneſe fec."

Two *ſaints ſleeping*, a ſmall upright plate, without a mark.

There are alſo ſome etchings, marked P. C. and PA. CAL. attributed to him.

## D. CAGNONI.

Flouriſhed,

A name affixed to a portrait of *Victor Armid. III.* king of Sardinia.

## CAILUS. See CAYLUS COUNT DE.

## HENRY DE CAISSER.

Flouriſhed,

An artiſt, who was chiefly excellent, according to Florent le Compte, in engraving *funeral proceſſions, monuments*, &c. but that author has not ſpecified any of his works.

## JOHN CALCAR.

Born, 1499. Died, 1546.

He was a painter of no ſmall eminence, born at Calcar, a city of Cleves. He was the diſciple of Titian, and copied the ſtyle of that excellent maſter ſo exactly, as to deceive Henry Goltzius. He died at Naples, A. D. 1546, aged 47. It is ſaid, that he engraved ſome few prints; but I have not ſeen any of them.

## POLIDORO CALDARA, called DA CARAVAGGIO.

Born, 1492. Died, 1543.

This celebrated artiſt was one of the diſciples of Raphael, and aſſiſted him in the paintings, which he executed in the Vatican. He was born at Caravaggio in the duchy of Milan; but reſided chiefly at Rome; where, beſides the works above-mentioned, he painted a great number of pictures, which are held in the higheſt eſtimation. He was murdered in the 51ſt year of his age,

age, by his own valet, who had diſcovered, that his maſter had a large ſum of money in his poſſeſſion. According to Florent le Comte, he etched ſome plates from his own compoſitions, but this author has neglected to ſpecify the ſubjects.

## CALLIARI, See PAOLO CAGLIARDI.

## JAMES CALLOT.

Born, 1593. Died, 1635.

This juſtly celebrated artiſt, who was of a noble family, was born at Nancy in Lorraine, A. D. 1593. His paſſion for the arts was ſo ſtrong, that contrary to the inclination of his parents, he reſolved to purſue them. Accordingly, at the age of twelve, he determined to go to Italy, in order to improve himſelf; and ſecretly departed from his father's houſe. But having no money, he joined himſelf to a travelling company of Bohemians; and being arrived at Florence, an officer of the great duke placed him with Remigio Canta Gallina; under whoſe inſpection he copied the works of the great maſters, in order to acquire facility in the art of deſign, and a proper taſte. When he left Gallini, he purſued his journey to Rome, where he was met by ſome merchants from Nancy, who knew him, and took him with them back to his family. Here, however, he did not long remain; for in order to complete his darling ſtudies, he made a ſecond elopement; but was diſcovered by his elder brother at Turin; and was a ſecond time brought back to Nancy. His father now finding, that it was impoſſible to prevent his following his inclination for the arts, conſented, at laſt, to his ſolicitations, and permitted him to ſet out for Italy the third time, in the ſuite of a gentleman, whom the duke of Lorraine ſent to the pope. Being arrived at Rome, he applied himſelf aſſiduouſly to drawing, under Giulio Parigii. After which, deſirous of acquiring a facility in handling the graver, he entered the ſchool of Philip Thomaſſin; but that artiſt having a pretty wife, who expreſſed more kindneſs for Callot, than he approved of, a diſagreement between them took place; and the latter having greatly improved himſelf, went to Florence; where he was particularly noticed and employed by the great duke, Coſmus II. At this city it was, that he firſt began to etch; and he executed ſeveral ſmall ſubjects with great ſucceſs.

Upon the death of the duke his patron, Callot returned to his own country, and ſettled at Nancy, where he married a gentlewoman of diſtinction, A. D. 1625, being then 32 years of age. His reputation increaſed daily, and he was ſent for by the infanta Elizabeth-Clara-Eugenia to Bruſſels, at the time the marquis de Spinola was beſieging the town of Breda, to draw and engrave the taking of that town; which he accordingly performed. In the year 1628, he went to Paris; where he engraved for Louis XIII. ſeveral other great ſieges; among the reſt, that of Rochelle, and the iſland de Re; after which he returned to Nancy.

He was a great favourite with the duke of Lorraine, who not only frequently honoured him with his viſits, but even condeſcended to learn to draw under his inſtructions. The troubles ariſing afterwards in Lorraine,

Lorraine, which concluded with the ſiege and taking of Nancy, by the king of France, occaſioned his forming the reſolution of returning to Florence with his wife; but he was prevented from putting it in practice by death, March 28, 1635, being then forty-two years of age.

The following curious anecdote is related of him. After the reduction of the town of Nancy, in the year 1631, Louis XIII. ſent for him to draw and engrave that ſiege, as he had done thoſe of Rochelle and Ré; but he intreated his majeſty to diſpenſe with his complying with this command; becauſe he did not think it conſiſtent with the reſpect he bore to his prince, and love to his country, to repreſent any thing that ſhould appear to their diſgrace. A courteſan belonging to the king's ſuite, ſurpriſed at the refuſal of the artiſt, and not feeling the delicacy of his ſentiments, replied, in a menacing tone of voice, "you ſhall be made to obey." To which he boldly anſwered, "I will ſooner diſable my right hand, than be conſtrained "to do any thing contrary to my honour." The king was pleaſed with the greatneſs of ſoul, which appeared in this noble reply, and offered him a penſion of three thouſand livres, if he would attach himſelf to his ſervice. Callot thankfully refuſed the advantageous offer, preferring the love of his country to the amaſſing of a fortune.

The fertility of invention, and the vaſt variety, which are found in the works of this excellent artiſt, are very aſtoniſhing. One could hardly have ſuppoſed it poſſible, to combine ſo great a number of figures together as he has done, and vary the attitudes, without forced contraſt, ſo that all of them, whether ſingle figures or groups may be eaſily diſtinguiſhed from each other, evenin the maſſes of ſhadow; eſpecially when we conſider, that they are often minute to admiration. He generally (in his large prints eſpecially) raiſed the point of ſight to a conſiderable height in his compoſitions, to afford a greater ſpace for the figures, and conſequently a greater ſcope for his invention. In that charming print, called the *puniſhments*, the number of figures he has introduced is wonderful; all of them diſpoſed in different groups, with the greateſt judgment; and the actions of the ſmalleſt of them, in the diſtance ſeem conſpicuous, though the largeſt figure, in the fore-ground, ſcarcely exceeds three quarters of an inch. The ſame may be ſaid of the *fair*; and indeed of many others nearly equal to them in beauty. Where ſo great a number of figures is introduced into one print, it cannot be ſuppoſed, that there ſhould be any great general effect, to ſtrike the eye at firſt ſight. On the contrary, in caſting it curſorily over the *fair*, the *puniſhments*, or the *temptation of St. Anthony*, one would be at a loſs to declare the ſubject, the whole appears confuſed and without harmony: But the trouble of a careful examination is well repaid by the richneſs, the beauty, the taſte, and the judgment we diſcover in the diſpoſition of the figures, the management of the groups, and the variety and propriety of the attitude, which ſteal as it were, upon the mind.

He engraved in ſeveral ſtyles; the firſt of which was in imitation of his tutor Canta Gallina. After which he worked entirely with the graver; but without ſucceſs. Of this ſort are the *acts of the apoſtles*, ſmall plates from Ludovicus Civolius. His next ſtyle was a mixture of the

point and the graver, with coarſe, broad hatchings in the ſhadows: as, the *card-players*, the miracle of *St. Manſuetus reſtoring to life the ſon of king Leucorus*, who had fallen into a river, in reaching for his tennis ball. The *Virgin ſeated at a table, with Joſeph giving drink to the child Jeſus*. But his beſt manner is that, which appears to have been executed with the moſt freedom; by which we may ſay, as it were, he has expreſſed with a ſingle ſtroke, variety of character, and correctneſs of deſign.

He was, according to report, the firſt who uſed hard varniſh in etching; which certainly is greatly ſuperior to that which was before adopted. The works of this maſter amount to 1500 prints. Of theſe but few can poſſibly be mentioned in the following liſt.

The *murder of the innocents*, a ſmall oval plate, engraved at Florence. Callot engraved the ſame ſubject at Nancy, with ſome difference in the figures on the back-ground. The former is the moſt rare: a fine impreſſion of it is very difficult to be found.

The *marriage of Cana in Galilee*, from Paolo Veroneſe, a middling ſized plate length-ways.

The *paſſion of Chriſt*, on twelve very ſmall upright plates: firſt impreſſions very ſcarce.

*St. John in the iſland of Palma*, a ſmall plate, nearly ſquare.

The *temptation of St. Anthony*, a middling ſized plate, length-ways. He alſo engraved the ſame ſubject larger; which, though not the beſt, is notwithſtanding the ſcarceſt print. There is a conſiderable difference in the treatment of the ſubject in the two prints.

The *puniſhments*, wherein is ſeen the execution of ſeveral criminals. The marks of the beſt impreſſions of this plate are, a ſmall ſquare tower which appears above the houſes, towards the left, and a very ſmall image of the Virgin placed in an angle of the wall, near the middle of the print.

The *miſeries of war*, eighteen ſmall plates, length-ways. There is another ſet on the ſame ſubject, conſiſting of ſeven plates, leſs than the former.

The *great fair of Florence*, ſo called, becauſe it was engraved at Florence. As ſeveral parts of this plate were not equally bitten by the aqua-fortis, it is difficult to meet with a fine impreſſion. Callot, on his return to Nancy, re-engraved this plate, without any alteration. The copy, however, is by no means equal to the original. The firſt is diſtinguiſhed from the ſecond by the words, *in Firenza*, which appear below at the right hand corner of the plate. The ſecond has theſe words in the ſame place, *Fe Florientis, & excudit Nancei*. There is alſo a large copy of this print, reverſed, publiſhed by Savery; but the difference is eaſily diſtinguiſhed between it and the true print.

The *little fair*, otherwiſe called the *players at bowls*; where alſo ſome peaſants are repreſented dancing. This is one of the ſcarceſt of Callot's prints; and it is very difficult to meet with a fine impreſſion of it; for the diſtances, and other parts of the plates, failed in the biting it with the aqua-fortis.

The *tilting, or the new ſtreet at Nancy*, a middling ſized plate, length-ways.

The *Garden of Nancy*, where young men are playing with a baloon, the ſame.

*View*

*View of the Port Neuf*, a ſmall plate, length-ways.
*View of the Louvre*, the ſame.
*Four landſcapes*, ſmall plates, length-ways.

## ANDREA CAMASSEI.

Born, Died, 1695.

A painter of Bevagna. He is cited in the liſt of Engravers at the end of the Abecedario; but none of his works are ſpecified. I do not recollect having ſeen any engravings by this artiſt.

## GIOSEFFE CAMERATA.

Flouriſhed, 1740.

A modern engraver, a native of Venice, who flouriſhed 1740. He was the diſciple of G. Lazzarini. His works are not held in any great eſtimation. The principal part of them were for the collection of engravings, from the pictures in the Dreſden gallery. I ſhall only notice the following:

*The aſſumption of the Virgin*, a large upright plate, from Annibale Carracci.

*St. Roch relieving the people afflicted with the plague*, a large plate, length-ways, from Camillio Procaccini.

The *charity of St. Roch*, a large plate, length-ways, from Annibale Carracci; the ſame ſubject as Guido made an etching of.

## DOMENICO CAMPAGNOLA.

Flouriſhed, 1517.

This artiſt, a native of Vienna, was one of the diſciples of Titian; and his reputation as a painter is by no means inconſiderable. He is ſaid to have chiefly excelled in landſcapes. He engraved on wood a variety of ſubjects, as well from his own deſigns, as thoſe of his maſter. They are executed in a bold, ſpirited ſtyle; but very ſlight. The drawing of the naked figure, when it is introduced, is not correct, nor are ſufficient pains taken to determine the extremities. He frequently marked his plates in this manner, DO. CAP. without writing it at length: to which alſo he uſually added the date. I ſhall only mention the following:

A *holy family, with St. John and St. Jerom*, a large plate, length-ways, without the painter's name, which I take to be Titian: it is dated 1517.

Two circular prints, in one of which is repreſented the *beheading of a woman before a king*, dated 1518.

Baſan appears to me to have been very much miſtaken, when he ſays of this artiſt, that "*he etched ſome plates from his own compoſitions.*" He has run into the ſame error, with reſpect to the following engraver.

## GIULIO CAMPAGNOLA.

Flouriſhed, 1516.

According to the author of the Abecedario, this artiſt was the brother of

Domenico; and Florent le Comte aſſures us, that he worked from 1507 to 1517. He engraved entirely with the graver, in two manners very different from each other. The following plates are by this artiſt:

A ſmall upright print, repreſenting *Ganymede upon the back of the eagle.* In this he has imitated the ſtyle of Marc Antonio, and with ſome ſucceſs, reſpecting the mechanical part of the engraving; but the drawing of the figure is by no means ſo maſterly, or equally correct. This is marked, "Julius Campagnola Antenoreus fec."

A middling ſized upright print repreſenting a *ſingle figure* ſtanding, holding a cup and looking upwards. In this plate he has entirely varied his former manner. The back ground is executed with round dots, made apparently with a dry point. The figure is outlined with a ſtroke deeply engraved, and finiſhed with dots, in a manner greatly reſembling thoſe prints, which Demarteau engraved at Paris, in imitation of red chalk. The hair and beard are expreſſed by ſtrokes. It is a very extraordinary print, and proves the antiquity of that mode of engraving, which has been erroneouſly conſidered as a modern invention; but its merit conſiſts chiefly in its ſingularity; for the drawing of the figure is ſtiff and incorrect; and there is nothing in the general effect to recommend it.

## PIETRO CAMPANA.

Flouriſhed, 1755.

A modern Italian engraver, by whom among other things, we have *St. Peter delivered from the priſon by an angel*, from Matthias Preti, for the collection of prints, engraved from the pictures in the Dreſden gallery.

## C. D. CAMPIGLIA.

Flouriſhed,

An engraver of no great note, whoſe chief employment appears to have been in the portrait line. Among other portraits engraved by him, are thoſe of *Julius Romano* the diſciple of Raphael, and *James Jordans* the ſcholar of Rubens.

## L'ABBE TERSAN DE CAMPION.

Flouriſhed,

A modern connoiſſeur, who, together with his brother, engraved ſeveral *landſcapes*, and other ſubjects, from Monet, and other maſters. I have ſeen a ſmall head in an oval, neatly executed, entirely with the graver, but in a ſtiff ſtyle, without much taſte: it is marked "Campion ſculp." without any painter's name or date.

## ANTONIO CANAL.

Born, Died, 1768.

A modern Venetian artiſt who excelled in painting *views*, ſome of which he engraved. He was uncle to the famous IL CANALETTO. That juſtly eſteemed artiſt was his pupil, and painted alſo greatly in the ſame ſtyle.

ſtyle. According to M. Heineken, Canaletto is called by the Germans COMTE BELLOTTI: He alſo etched ſeveral large views of the town of *Dreſden*.

## JOSEPH CANALE.

Flouriſhed, 1755.

A modern Italian artiſt, who, among other things, etched the *incredulity of St. Thomas the Apoſtle*, a middling ſized plate, length-ways, from Matthias Preti, for the collection of prints engraved from the pictures in the Dreſden gallery. This plate was finiſhed by Jean Beauverlet.

## P. C. CANOT.

Flouriſhed, 1760.

This artiſt, who was a native of France, reſided the greater part of his life in London, where he engraved a great variety of plates, chiefly *views, landſcapes*, &c. from Vangoyen, Claude Gellee Lorrain, Pilement, &c. Some of them have much merit; but his moſt excellent prints appear to me to be *ſea views*, with ſeveral *naval engagements*, large plates from Paton.

## REMEGIO CANTAGELLINA.

Born, Died, 1620.

A native of Florence. He was a painter and deſigner, of the ſchool of the Carraccii; and his drawings with the pen are very eſtimable. He alſo engraved *landſcapes, triumphal entries, opera ſcenes, feſtival decorations*, &c. as well from his own deſigns, as from thoſe of Giulio Parigi, from whom he learned the art of engraving. Among the reſt, is a ſet of plates by him, called *Palazzo del la Fame*. They are very ſlightly engraved, in a dark, heavy manner, and repreſent *triumphal chariots, veſſels, and a variety of other pompous decorations*. They were publiſhed 1608. It is no ſmall addition to the fame of this artiſt, that Callot and De la Bella were his diſciples. He had two brothers, namely, ANTONIO and GIOUANNA FRANCESCO, who, according to M. Heineken, alſo engraved, but he has not ſpecified their works.

## SIMON CANTARINI, called IL PESARESE.

Born, 1610. Died, 1648.

This excellent young artiſt was born at Peſaro, a city in the dutchy of Urbino in Italy, A. D. 1610. The firſt principles of deſign and painting he learned from Gio. Giocamo Pandolfi. After which he entered the ſchool of Guido, where the rapid progreſs he made was ſuch, that the greateſt expectations were formed of his future excellence. He died at Venice, A. D. 1648, aged 38 years. Florent le Comte, who gives us a liſt of this maſter's etchings, ſays he was a native of *Oropeza*; and that the name of Pezaroro (for ſo he writes the *cognomen*) was given him, " *parce que ſes pieces furent ſi*

" *recherches*,

"*recherches, que lon les payoit au poids de l'or,*" becauſe his pictures were ſo much ſought after, that they were bought for their weight in gold. To this he gravely adds, and with more juſtice, "the great painters of his time were exceedingly jealous of him, becauſe there was no doubt, but that he would have ſurpaſſed them, had he lived to attain to their age; but he died very young." His being a native of Paſaro, which, according to the moſt authentic accounts, he was, is moſt probably the reaſon of his being called *Il Peſareſe*, and not the great price of his pictures, though certainly he was an artiſt of very extraordinary talents. We have a conſiderable number of etchings by his hand, which are very ſpirited and maſterly. In them he has ſo nearly imitated the ſtyle of Guido (from whom we may reaſonably conclude he learned the art of etching), that his prints are frequently miſtaken for thoſe of that great artiſt. Yet, on cloſe examination it muſt be owned, that thoſe of Canterini are inferior in the marking of the naked parts of the figures, and eſpecially the extremities. Among the reſt of his etchings, which amount to about thirty, are the following:

*St. Sebaſtian tied to a tree, with an angel bringing the crown and palm*, a large upright plate, from Guido.

*Chriſt carrying his croſs*, a ſmall plate, length-ways.

The *Demoniac cured by St. Benoit*, a middling ſized plate, length-ways, from Lodovico Carracci.

*Mars and Venus*, a middling ſized upright plate, from Paolo Veroneſe.

*Adam giving the apple to Eve*, a ſmall plate nearly ſquare, from his own compoſition.

*Mercury and Argus*, a middling ſized plate, length-ways, the ſame.

The *rape of Europa*, the ſame.

Several prints of the *Virgin, holy family*, and other *ſubjects of devotion*, &c.

## DOMINICO MARIA CANUTI.

Born, 1623. Died, 1671.

This extraordinary artiſt, by the force of his own natural genius, without the aſſiſtance of a maſter, acquired ſuch a knowledge of deſign and colouring, that Guido beheld his works with aſtoniſhment, and highly commended the taſte and judgment, which were manifeſted in them He was born at Bologna, A. D. 1623, and died, A. D. 1678, aged 55. We have ſome etchings by his hand, in which he has followed the manner of Guido, though in a ſtyle which is ſometimes neater and more finiſhed; but in the excellency of the drawing, and the ſpirit of the outline, he has not equalled that artiſt. Among others by him are the following:

The *Virgin ſeated in the clouds, with Chriſt ſtanding by her*, a ſmall upright plate, from his own compoſitions, marked D. M. C. F. The initials of his name, and the F. as uſual ſtanding for fecit.

*St. Roch*, a ſmall upright plate, the ſame.

*St. Francis praying*, a ſmall upright plate, from Guido. This laſt is marked "Doms. Ma. Canuti fec."

## BERNARDINO CAPITELLI.

Flouriſhed, 1633.

This artiſt was a native of Sienna in Italy, and the diſciple of Rutilio Maneti. As a painter, I believe he never made any very conſiderable figure; nor can any great praiſe be attributed to him, conſidered as an engraver. We have ſeveral prints by him, which are etched, and retouched more or leſs with the graver, as he thought the effect required. They are all executed in a dark, coarſe, heavy ſtyle; and the drawing of the figure is by no means correct or maſterly. Among his principal engravings are the following:

The *life of St. Bernard of Sienna*, twelve ſmall plates, length-ways, including the title, on which he ſigns his name, "Bernardinus Capitellius Senenſis." When he omits to ſign his name at length, he uſually ſubſtitutes the initials in this manner: B. C. F. the F. as uſual, ſtanding for fecit.

A *Repoſo, where the Virgin holds a diſh with water, and the infant Chriſt is drinking*, a ſmall upright plate, from Rutilio Maneti.

*Ceres drinking at the cottage of the old woman*, a middling ſized upright plate, from Elſheimer, dated 1633. Count Goudt alſo engraved the ſame ſubject; but in a much ſuperior manner.

The *Aldobrandine marriage*, from an antique painting, a ſmall plate, length-ways. He alſo engraved ſome *portraits*, and a variety of other *ſubjects*, from Correggio, Aleſſandro Caſolano, and other maſters.

## ALESSANDRO CAPRIOLO.

Flouriſhed, 1600.

This engraver appears to have been chiefly employed by the bookſellers; and we have a great number of portraits by his hand. He worked entirely with the graver, in a ſtiff, mannered ſtyle. His prints are, however, very ſlight, and without any pleaſing effect to recommend them. Among the engravings by this artiſt, are the portraits for a work, entitled, *Ritratti di cento Capitani illuſtri*.

## GIOVANNI GIACOMO DEL CARAGLIO, or CARALIUS.

Flouriſhed, 1526.

This artiſt was a native of Verona, and moſt probably inſtructed in the art of engraving by the celebrated Marc Antonio Raimondi, whoſe manner he imitated with great ſucceſs. And though he never equalled the beſt prints of that great maſter, either in correctneſs of outline, or neatneſs of execution, he may without doubt, be conſidered, as one of the beſt of his diſciples. He poſſeſſed great knowledge in drawing the human figure, and paid no little attention to the extremities, which he marked with judgment. His heads eſpecially, are in general, very characteriſtic and expreſſive. His draperies however are not equally well drawn. The folds, which are too much broken, are not ſufficiently varied, or properly determined; and the management of the chiaro-ſcuro is very defective. But this was rather the fault of the age, than of the artiſt. Vaſari informs us, that he was alſo ſkilful in

in engraving gems and precious ſtones; for which he was advantageouſly employed by the king of Poland. Profeſſor Chriſt ſeems deſirous of attributing to this artiſt the prints marked I. C. dated 1526; only, ſays he, "I am not "certain, that this engraver had begun to work at ſo early a date." He then adds, "the figures, or the ſtatues of the *heathen deities*, which appeared "under his name, are not by him: I find theſe ancient plates come originally "from James Binck." But here he is certainly miſtaken. Thoſe by Caralius are dated 1526; and the copies by Binck 1530; which is four years poſterior to the firſt publication of them. Theſe are ſmall upright plates; and the figures are repreſented ſtanding in the niches. They are from Roſſi.

Caraglio engraved for Roſſi, a painter of Milan, among other plates, according to Vaſari, an *anatomical figure holding a ſkull in its hand*. Afterwards he worked from the paintings of Perino del Vaga, Parmiggiano, and other great maſters. I ſhall notice by him the following only:

The *loves of the gods*, on twenty ſmall upright plates, from Perino del Vaga.

The *annunciation of the Virgin Mary*, a large upright plate from Titian.

The *marriage of the Virgin*, the ſame, from Parmiggiano.

*Chriſt preaching to the multitude*, a ſmall plate, length-ways, from Lambert Lombard. On the firſt impreſſion of this plate, the name of Caraglius, or Karolus, as it is written, is wanting.

## LUDOVICO CARDI, called CIVOLI.

Born, 1559. Died, 1613.

This celebrated maſter, who poſſeſſed all the requiſites of a great painter, firſt ſtudied under Aleſſandro Allori, and afterwards under Andrea del Sarto, and Correggio. He firſt grounded himſelf perfectly in the art of deſign, as well from the antique ſtatues, as the works of Michael Angelo, Buonaroti, and other maſters, eminent for their taſte and correctneſs of drawing. When he had ſucceeded in this, he applied his ſtudies to colouring; and the works of his pencil are generally held in the higheſt eſtimation. He died at Rome, A. D. 1613, aged 54.

This great artiſt alſo engraved a few plates in a ſlight, neat ſtyle, which, however, evinces the hand of the maſter. Among others is a ſmall plate, length-ways, repreſenting *Mary Magdalen, waſhing the feet of Chriſt, at the table of Simon the Phariſee*. The heads of the figures, and there are many of them in print, are remarkably beautiful; thoſe eſpecially of our Saviour and Mary Magdalen. This print is marked, C. L. CIV. F. the C. and the L. being joined together, in form of a cypher, in the manner repreſented on the plate at the end of the volume.

## LUCA CARLEVARIIS.

Born, 1665. Died,

This painter was born at Udino in Italy; but he appears to have generally reſided at Venice. He was chiefly excellent in painting *landſcapes*, and *ſea views with ſhipping*. He alſo engraved a ſet of *views of Venice*, conſiſting

ſiſting of one hundred large plates, length-ways. They are ſlight, but bold, ſpirited etchings; and give us a clear idea of the places they are intended to repreſent. Theſe were publiſhed at Venice, May 27, 1703.

## SALVADOR CARMONA.

Flouriſhed, 1760.

A native of Spain. He was pupil to Charles Dupuis; but afterwards ſettled at Madrid. Among other prints by this artiſt are,

The *reſurrection of Chriſt*, a large upright plate, from Vanloo; and the *adoration of the ſhepherds*, a large plate, length-ways, from Pierre. Among the portraits which he executed, is that of *Mr. M. Colin de Vermont*, a middling ſized upright plate. This portrait, together with that of *Boucher* the painter, he engraved for his reception into the Royal Academy of Arts at Paris.

## CAROLUS REX.

Flouriſhed, 1735.

It is no ſmall honour to the art of engraving, when conſidered as an amuſement only, that it has had charms ſufficient to engage the attention of a king. The works of genius, and the ſtudies of the learned, lay a juſt claim to the patronage of the great; and ſurely the condeſcending to employ a leiſure hour in the improvement of any uſeful art or ſcience, cannot reflect diſhonour even upon royalty itſelf.

The king of Naples and the two Sicilies, has very carefully preſerved from deſtruction a prodigious number of valuable reliques of antiquity, diſcovered at Herculaneum, and other neighbouring places, which were overwhelmed by the irruption of Veſuvius; and he has cauſed them to be drawn, engraved, and publiſhed. They are contained in five large folio volumes. He may therefore be called the patron of the arts; yet not as the patron of the arts only, but as an artiſt, this royal perſonage claims a place in this work. The following plate is engraved by him:

The *Virgin and Child*, in a ſmall circle. The Virgin, which is only a half figure, leans her head upon her right hand; and the infant Chriſt is upon her lap, holding a croſs in his right hand. It appears to be executed entirely with the graver, except upon the lights, which are ſoftened with round dots, apparently made with the dry point. Under it is written, MARIA, VIRGO *felicitates*, and marked, *C. R. V. S. Meſſanæ*, 1735, The *C. R.* and *V. S.* are joined together, cypher-ways, in the manner expreſſed on the plate at the end of the volume; and the initials are thus explained at the bottom: *Carolus Rex utriuſque Siciliae*. This print is in the collection of Dr. Monro.

## CAROT.

Flouriſhed, 1585.

By this artiſt, who reſided at Rome, I have ſeen a ſmall upright print, repreſenting *St. Francis holding a croſs*. From the broad, ſpirited ſtyle, in which it is etched, I ſhould ſuppoſe he was a painter; and it appears from

the word *fecit*, which he has added to his name, without attributing the deſign to any body elſe, that it was his own.

## UGO or HUGO DA CARPI.

Flouriſhed, 1500.

He was a native of Italy, and a painter of no very conſiderable talents; though a man of ingenuity. The following anecdote is recorded of him, that he painted a picture with the ends of his fingers, without uſing a pencil; which picture was preſerved at the altar of the church of St. Regard at Rome, and Michael Angelo Buonarota, being greatly importuned to give his opinion concerning it, replied ſimply, that it would have been better, had he uſed his pencil. His engravings on wood, however, have ſecured to him that fame, which, perhaps, his paintings might not have done. I ſhall not, in this place, enter into an examination of the claim, which has been given him, of being the firſt engraver on wood. That he was not, will hereafter be abundantly proved, in the eſſay on that ſubject, prefixed to the ſecond volume of this work. His claim to the invention of that ſpecies of engraving on wood, diſtinguiſhed by the name of chiaro-ſcuro, in imitation of drawing, will appear to be better founded. This is performed by uſing more blocks than one; and Ugo da Carpi uſually had three; the firſt for the outline and dark ſhadows; the ſecond for the lighter ſhadows; and the third for the half tint. The prints by this artiſt, though very ſlight, are uſually very ſpirited, and in a maſterly ſtyle. They preſerve, at leaſt, a bold ſtriking reſemblance of the ſketches of the great painters, from whoſe deſigns they are taken. His firſt work of this kind appears from Vaſori to have been,

A *Sibyl reading in a book, with an infant holding a flambeau to light her*, from Raphael. We have alſo by him

The *burning of Troy, with Æneas ſaving his father Anchiſes*, a large upright print, from the ſame.

A *deſcent from the croſs*, from the ſame, a middling ſized upright print.

*David cutting off the head of Goliah*, a middling ſized plate, length-ways, from the ſame.

A *Magician*, ſeated on the ground, with a book open before him; and in the back-ground to the right appears a bird, with all its feathers plucked off, a large upright print, from Parmigiano. The ſame ſubject was alſo engraved on copper by one of the diſciples of M. Antonio. Baſan calls it, *Diogenes ſeated at the entrance of his tub*.

Theſe are all I can mention; but he engraved a great number more, from maſters above-mentioned, and from others alſo.

## GIULIO CARPIONE.

Born, 1611. Died, 1674.

This artiſt, a native of Venice, was a painter of great eminence. He chiefly excelled in painting *Bacchanals, proceſſions, and triumphs*, which he executed in a ſuperior ſtyle. His pictures are generally ſmall, and conſiſt of a great variety of figures, which are finely compoſed with much

grace, and great excellency of colouring: ſo that his paintings were greatly ſought after, and have always borne a good price. He alſo etched ſeveral plates, which though ſlight, are performed in a very maſterly manner, and bear ſome reſemblance to thoſe of Guido. The drawing of the naked parts of the figures indeed is not ſo correct, nor are the extremities ſo well marked. I ſhall notice by him, from his own compoſition,

Two ſmall plates, length-ways, repreſenting *Bacchanalian ſubjects, with boys playing*, &c.

*Love blinding temperance*, a ſmall plate, length-ways.

*Chriſt in the garden of olives*, a middling ſized upright plate.

A *holy family, with angels, and the Deity repreſented above*, a ſmall upright plate.

A *repoſo: the Virgin is reading and Joſeph is ſtanding by her*, a ſmall upright plate.

## R. CARR.

Flouriſhed, 1668.

This engraver, who was certainly an Engliſhman, imitated the ſtyle of Hollar, but with no great ſucceſs. We have etched by him a map of England dated 1668.

## LODOVICO CARRACCI.

Born, 1555. Died, 1619.

The family of the Carracci have immortalized their names, not only by the extraordinary merit of their performances, but by the ſchool of deſign, which they eſtabliſhed at Bologna, in order to encourage the drawing of the human figure from nature. And they not only ſucceeded themſelves wonderfully in this branch of the art, but alſo brought up ſeveral very excellent ſcholars; and the very fame thoſe ſcholars have acquired, reflects no ſmall degree of honour upon their tutors. The firſt artiſt of this well known family was Lodovico Carracci, who was born at Bologna, A. D. 1555, and firſt ſtudied under Proſpero Fontana; but he perfected himſelf by an aſſiduous examination of the works of the greateſt maſters. And he ſucceeded ſo well in colouring eſpecially, that his pictures are juſtly held in the higheſt eſtimation.

By this celebrated artiſt we have a few ſmall engravings, from his own compoſitions. He firſt etched his deſign, and afterwards finiſhed it with the graver. His etchings are ſlight and free; and the extremities of the figures are marked in a maſterly manner. I ſhall notice the following by his hand:

A *holy family*, a middling ſized plate, length-ways, wherein Joſeph is repreſented, leaning his head upon his hand.

The *Virgin, half figure, ſeated, holding the infant Jeſus, ſurrounded with angels*, a ſmall upright plate.

The *Virgin giving the breaſt to the infant Chriſt*, the ſame.

The *Virgin ſeated, holding a book in her hand; the infant Chriſt and St. John are ſeen at the corner*, the ſame.

He often marked his plates with the initials of his name, as L. C. or LO. C.

## AGOSTINO CARRACCI.

Born, 1558. Died, 1602.

He was the ſecond artiſt of this extraordinary family, firſt couſin to the preceding painter, and brother to Annibale Carracci. Their father's name was Antonio, and he was a taylor by occupation; but being willing to make a better proviſion for his children, he gave them a good education. Agoſtino, in particular, was bred a ſcholar; but his violent inclination for the arts ſoon manifeſting itſelf. Antonio placed him with a goldſmith; where, it is highly probable, he acquired ſome knowledge in the art of engraving. This buſineſs, however, not ſuiting his temper, he at laſt reſolved to follow painting; and firſt placed himſelf under Fontana. Afterwards he became the diſciple of Paſſerotti; but he completed his ſtudies with his couſin Louis Carracci. With all his excellence as a painter, he could not give up the deſire he had formed in his mind of improving himſelf in the art of engraving; a taſte for which he had diſcovered, ſo early as the age of fourteen. Accordingly he applied to Cornelius Cort, one of the moſt celebrated artiſts of that time; and imitated his manner ſo exactly, with reſpect to the mechanical part of it, that were it not for the great ſuperiority, which appears in the drawing of the prints of Carracci, it would be difficult to diſtinguiſh them from each other. A ſtriking inſtance of the truth of this aſſertion, may be ſeen in the *holy family with St. Jerom*, from Correggio, which was engraved by both artiſts.

Agoſtino Carracci worked entirely with the graver, in a bold, free ſtyle: and his drawing of the naked parts of the figure is admirable. The heads are remarkably fine, and the extremities are marked in a moſt accurate and maſterly manner. His draperies are frequently ſtiff, and croſſed with a ſquare ſecond ſtroke, which gives them an unpleaſing effect. But perhaps his greateſt defect is the prevalent fault of that age, namely, the little attention paid to the chiaro-ſcuro. The lights are too much ſcattered, and left untinted, as well upon the diſtances, as upon the front and principal objects; which not only deſtroys the harmony of the effect, but gives a ſlight, unfiniſhed appearance even to the neateſt engraving. Baſan ſpeaks of him in theſe words: "This "excellent artiſt, equally verſed in the ſciences and the fine arts, treated his engravings in ſo perfect a ſtyle, that one knows not which to admire moſt, "the correctneſs of his drawing, or the beauty of the performance. All young "artiſts ought carefully to obſerve, with what facility and perfection he "expreſſed the extremities of his figures, and with what art he executed even "landſcape with the graver."

Agoſtino Carracci died 1602, aged 44.

The following are the principal engravings by this great artiſt:

The *adoration of the Magi*, a very large upright print, arched at the top, engraved on ſeven plates, from Baldaſſare Peruzzi.

A *holy family, with St. Jerom, and Mary Magdalen kiſſing the foot of the*

*the infant Chriſt*, a large upright plate from Correggio, dated 1586. Cornelius Cort alſo engraved a print from this picture, which bears the ſame date.

The *Virgin ſeated upon a flight of ſteps, holding the infant Chriſt. St. John is ſtanding by them, and Joſeph appears behind. Towards the left is St. Michael treading on the devil, holding a pair of ſcales, in which are two ſmall figures*, a large upright plate, from Lorenzino da Bologna.

A *holy family, repreſented on a ſort of pedeſtal, with St. Anthony and St. Catherine below*, a large upright plate from Paolo Veroneſe, dated 1583.

The *marriage of St. Catherine*, a large upright plate, from the ſame.

An *ecce homo*, half figures, a middling ſized upright plate, after Correggio, dated 1587.

The *crucifixion*, a large print, length-ways, on three plates, after Tintoretto.

A *dead Chriſt in the tomb, with an angel holding one of his hands*, a middling ſized upright plate, from Paolo Veroneſe. The ſame ſubject was alſo engraved by Gaſper Duchange, for the Crozat collection.

*Chriſt appearing to St. Anthony, and conſoling him during his temptation*, a large upright plate from Tintoretto.

The *Virgin appearing to St. Jerom*, the ſame, from the ſame. Dated 1588.

The *martyrdom of St. Juſtina*, a large upright print on two plates, from Paolo Veroneſe.

The *extaſy of St. Francis*, a ſmall upright plate, copied from the beautiful etching of Franciſco Vanni. This is dated 1595.

*Æneas ſaving his father from the deſtruction of Troy*, a large plate, length-ways, from Frederico Baroccio.

*Mercury and the Graces*, a ſmall plate, length-ways, from Tintoretto.

*Wiſdom accompanied by Peace and Abundance, driving away the God of War*, the ſame from the ſame.

The two following are from his own compoſitions:

*St. Francis receiving the ſtigmatics*; in the front of the print is a ſcull; a large upright plate.

The *cord or girdle of St. Francis*, thus called becauſe St. Francis is repreſented in the clouds, diſtributing pieces of his cord to the popes, cardinals, biſhops, and kings, who appear below; a very large upright plate, dated 1586.

He marked his plates A. C. or AVG. F. or Agos. C. or Ag. C. or Ag. Bononiæ. But when the collector is acquainted with his manner, he cannot eaſily be miſtaken in his prints.

## ANNIBALE CARRACCI.

Born, 1560. Died, 1609.

He was the ſecond ſon of Antonio Carracci, and brother to Agoſtino, mentioned in the preceding article. He was born at Bologna, and applied himſelf wholly to painting. That the works of genius and merit do not always meet with their juſt reward, we have a ſtriking inſtance in the hiſtory of this great artiſt. Poſſeſſed of ſuperior abilities, which he cultivated with great ſtudy and application, he arrived at ſo high a pitch of excellence, that

few

few have ſurpaſſed him in any of the great requiſites of the art of painting; and none I believe, in correctneſs of drawing the human figure. To his correctneſs he joined an admirable taſte. His pictures are held in the higheſt eſtimation, and juſtly ranked among the productions of the firſt maſters; but his labours were by no means recompenced as they deſerved; and he died of chagrin, to the laſting diſgrace of cardinal Farneſe. That opulent eccleſiaſtic employed Carracci, for a very ſmall ſtipend, to ornament his palace with paintings; which he performed with unremitting aſſiduity, juſtly expecting at the end of eight, or, as ſome ſay, ten years, the time employed in the execution of the work, to receive a bountiful reward for his labour; but to his great aſtoniſhment, was preſented with five hundred crowns. This paltry ſum for ſo noble a performance was rather an affront, than a reward. And it lay ſo heavy upon the mind of the artiſt, that it is ſaid to have thrown him into a conſumption, which haſtened by his own intemperance, put an end to his life, at Naples, where he had retired for his health, A. D. 1609, he being then only 49 years of age.

This great work of Carracci, which has been engraved ſeveral times, is well known by the name of the *Farneſian Gallery*. We have ſome few etchings which are retouched with the graver, by the hand of this artiſt. And though the point appears to have been taken up for amuſement only, yet the hand of the maſter is viſible in his productions; one of the beſt of which, in my opinion, as well in point of finiſhing, as in ſpirit and character, is

The *crowning of Chriſt with thorns*, a ſmall upright plate, dated 1606. This as well as all the following, is from his own compoſition, and has been copied ſeveral times.

A *dead Chriſt on the lap of the Virgin*, who is accompanied by St. John and Mary Magdalen, a ſmall plate, length-ways, called the *Chriſt du Caprarole*, dated 1597.

The *adoration of the ſhepherds*, a ſmall plate, length-ways, called the *little crib or manger*; part of which a ſhepherd is leaning againſt, in the middle of the print. This has been copied ſeveral times, the ſame ſize.

The *adoration of the Magi*, a ſmall upright plate.

*Chriſt and the woman of Samaria*, a middling-ſized plate, length-ways.

A *holy family, where Joſeph is ſeated, leaning againſt a column, holding a book*, a ſmall plate, length-ways.

The *Virgin holding the infant Chriſt, and giving drink to St. John*. This print is diſtinguiſhed by the name of the *Virgin of the porringer*, a ſmall plate, length-ways.

The *deſcent of the Holy Ghoſt*, a ſmall upright plate nearly ſquare. This is marked with a ſingular cypher, compoſed of an A. a C. and a B. for *Annibale Carracci, Bologneſe*. See this cypher copied on the plate at the end of the volume.

*Suſanna and the elders*, a middling ſized plate, nearly ſquare.

*Jupiter and Antiope*, a ſmall plate, length-ways, dated 1592.

*Silenus with two ſatyrs*, a ſmall circular plate, about eight inches and a half diameter; the border of which is ornamented with vine branches, and bunches of grapes. This is commonly called the *diſh of Annibale Carracci*; and

and is ſaid to have been engraved upon the bottom of a ſalver, belonging to cardinal Farneſe.

He often uſes the letters A. C. when he does not ſign his name at length. However, his works are eaſily diſtinguiſhed from thoſe of his brother Agoſtino, who I believe never etched.

## FRANCESCO CARRACCI, called FRANCESCHINO.

Born, 1594. Died, 1622.

This imprudent young man, poſſeſſed of ſuperior talents for the art of painting, might with proper application, have acquired perhaps a reputation, equal, if not ſuperior to any of the Carracci's. He was nephew to the two foregoing artiſts, and inſtructed in the art of deſign by Lodovico Carracci. In a ſhort time he attained to a prodigious knowledge of the human figure, which he drew ſo correctly, as to aſtoniſh his tutor. But neglecting the dictates of genius and of reaſon, he gave way to vice and debauchery, which ſoon brought his life to a miſerable end. He died in an hoſpital at Rome, A. D. 1662, aged only 28 years. He etched ſome few prints, from the compoſitions of his uncle, Annibale Carracci. Among them are the following:

The *Virgin with the infant Jeſus, ſeated upon a cloud*, a ſmall upright plate.

*Semiramis*, and three other *famous women of antiquity*, four ſmall upright plates.

He ſometimes marked his plates with an F. and a C. joined together, in the faſhion of a cypher, in the manner expreſſed on the plate at the end of the volume.

## LAURENCE CARS.

Flouriſhed, 1760.

A modern French engraver of great merit, who reſided at Paris. By him we have a conſiderable number of prints, from Le Moine, and other maſters. Among the reſt,

The portrait of *Louis XV. king of France, ſurrounded with emblematical figures*, a large upright oval plate, from Le Moine.

*Hercules and Omphale*, a middling ſized upright plate, from the ſame.

*Perſeus and Andromeda*, the ſame from the ſame.

*Time and Truth*, the ſame, from the ſame.

*Nymphs bathing*, the ſame from the ſame.

## CARTARUS. See KARTARIUS.

## W. CARTER.

Flouriſhed, 1660.

This ingenious artiſt was the diſciple of Winceſlaus Hollar, and imitated his ſtyle of etching with great ſucceſs. Apparently, he aſſiſted his maſter in the execution of his large works; and this might probably be the reaſon, that his name ſo ſeldom appears. And indeed I do not ever recollect

lect to have ſeen it, at full length, affixed to any plate; but he ſubſtituted the initials W. C. Among other things by this engraver, are the ornamental vignettes and letters, at the top of the pages, at the begining of each book in *Ogilby's Tranſlation of Homer.*

## STEPHEN CARTERON.

Flouriſhed, 1615.

By this artiſt, who appears to have worked from his own deſigns, we have ſeveral prints, which he has marked S. C. or S. C. F. with the date 1615, underneath it. The F. as uſual, ſtands for fecit. He alſo engraved ſome ornaments for goldſmiths and jewellers, &c.

## THOMAS CARTWRIGHT.

Flouriſhed, 1571.

He was an architect and builder, and by him it is ſaid, was engraved a plan of the *Royal Exchange* of London.

## WILLIAM CARTWRIGHT.

Flouriſhed,

A name affixed to the portrait of *Thomas Cranmer, archbiſhop of Canterbury*, a half ſheet print, after Holbein.

## J. CARWITHAM.

Flouriſhed, 1730.

This engraver was I believe a native of England. We have a conſiderable number of book-plates and other prints by him, ſome of them executed with the graver only, but the greater part etched and retouched with the graver in a ſtyle reſembling that of Bernard Picart. I ſhall only notice by him the *ſtatue of the Laocoon*, a middling ſized upright plate from the antique, dated 1741. An *emblematical frontiſpiece* in twelves, from B. Picart, dated 1723.

## NICHOLAS DE LA CASA.

Flouriſhed,

An engraver of great merit, who appears to have been a native of Lorraine in Italy, and from the ſtyle of his engraving, to have flouriſhed towards the end of the ſixteenth century. We have by him the portrait of *Baccio Bandanelli*, a ſmall upright plate, executed entirely with the graver, in a ſtyle greatly reſembling that of Agoſtino de Muſis, whoſe ſcholar perhaps he may have been. But his beſt print is the portrait of the *Emperor Charles V.* in an oval, ſurrounded by an ornamental border, with ſeveral figures, copied from a print of the ſame ſize, engraved both on wood and copper by Æneas Vico, from a deſign of his own. It is a large upright plate, ſigned N. D. LA CASA, LOTARINGUS. F. without any mention of the name of Vico, or any date.

## ANDREA CASALI.

Flouriſhed, 1740.

A modern Italian artiſt, who reſided ſome time in London, and was employed to paint the tranſparent pictures, which were exhibited at the magnificent fire-works in the Green Park, A. D. 1749. He alſo painted a great variety of *hiſtorical pictures*, for the nobility, &c. of England. By him we have ſeveral etchings from his own compoſitions: Among others,

The *princeſs Gunhilda, or innocence triumphant*, a middling ſized, upright plate.

*Lucretia comforted by her friends*, a middling ſized upright plate.

Simon Francis Ravenet has engraved both theſe ſubjects, from the pictures of Caſali, for Mr. Boydell's collection.

## ABRAHAM CASEMBROT.

Flouriſhed,

By him we have ſeveral etchings, repreſenting *ſea-ports, with gallies and other ſhipping*; ſome *views* alſo, embelliſhed with *proſpects of the city of Meſſina*. He ſigns his name, *Abraham Caſembrot, Belgicus*.

## GIOVANNI FRANCESCO CASSIONE.

Flouriſhed, 1678.

By this artiſt are performed ſeveral of the portraits, cut on wood, for the book, entitled, *Felſina Pittrice*, by C. C. Malvaſia, in quarto, publiſhed 1678. Among thoſe by this artiſt is the portrait of Malvaſia himſelf.

## PETER CASTEELS.

Flouriſhed, 1726.

This artiſt painted birds, in a ſtyle greatly reſembling that of Barlow, whoſe ſcholar, I am inclined to believe he was. He reſided in London, A. D. 1726, where he engraved a ſet of different birds, conſiſting of a conſiderable number of plates, from his own paintings. They are ſlightly etched, but have much merit.

## BERNARD CASTELLI.

Born, 1557. Died, 1629.

This painter was a native of Genoa, and a diſciple of Andrea Semini. He engraved in a ſtyle ſomething reſembling that of Cornelius Bus. Among other works by this artiſt, is a ſet of prints for Taſſo's Poems. His mark was a B. with a C. upon the top of it, in the manner of a cypher. See it copied on the plate at the end of the volume.

## CASTELLUS GALLUS. See CHATEAU.

## GIOVANNI BENEDETTO CASTIGLIONE.

Born, 1616. Died, 1670.

This juſtly celebrated artiſt was born at Genoa. His firſt maſter was Gio. Battiſta Paggi. Afterwards he ſtudied under Andrea Ferrari; and laſtly perfected himſelf from the inſtructions of Anthony Vandyck, who at that time reſided at Genoa. He painted *portraits, hiſtorical pieces, landſcapes, and caſtles.* In the latter of which he is ſaid chiefly to have excelled; as alſo in *fairs, markets,* and all kinds of *rural ſcenes.* He died at Mantua, A. D. 1670, aged 54.

His etchings, of which we have a great number, are ſpirited, free, and full of taſte. The effect is, in general, powerful and pleaſing. And many of them have a more harmonized and finiſhed appearance, than is uſual from the point, ſo little aſſiſted by the graver. His drawing of the naked figure, though by no means correct, is notwithſtanding managed in a ſtyle that indicates the hand of the maſter. Among his moſt eſtimable plates, may be reckoned the following, all from his own compoſitions:

The *animals coming to the ark,* a middling ſized plate, length-ways.
*Laban ſearching for his gods in the tent of Jacob,* the ſame.
The *angel appearing to Joſeph in a dream,* a ſmall plate, length-ways.
The *nativity of our bleſſed Saviour,* a middling ſized plate, length-ways.
The *flight into Egypt,* a ſmall upright plate.
The *reſurrection of Lazarus,* a ſmall plate, length-ways, dated 1645.
*Diogenes with his lanthorn,* a ſmall plate, length-ways.
A *magician with ſeveral animals,* the ſame.
The *little melancholy,* a ſmall upright plate.
A *ruin with a vaſe, and two men; one of them is repreſented pointing to a tomb,* a ſmall plate, length-ways.
Two *rural ſubjects, with fauns and ſatyrs,* ſmall plates, length-ways.
A *ſet of heads,* on ſixteen ſmall upright plates.
Another *ſet of heads,* on ſix plates, the ſame.

The initials of his two baptiſmal names he frequently formed into a kind of a cypher, in the manner expreſſed on the plates at the end of the volume.

## J. B. CATENARO.

Flouriſhed,

This artiſt was a painter, of whom I find no ſatisfactory account. He reſided, however, both at Madrid and at London, as appears from the portrait of *L. Jordani* by him, which is thus inſcribed: "J. B. Catenaro pinx. "Madridi, et Londini ſculp." It is a ſlight, ſpirited etching, by no means devoid of merit. We have alſo by this artiſt, a *woman ſeated in a landſcape, with five children,* a ſmall upright plate, from a compoſition of his own. *Apollo ſurrounded by Cupids,* the ſame.

## L. J. CATHELIN.

Flouriſhed, 1760.

A modern French engraver, by whom we have ſeveral neat *views,* from Vernet and other maſters.

JOHN

## JOHN CATINI.

Flouriſhed, 1760.

A modern engraver, who reſided at Venice; by whom we have a ſet of fourteen large *heads*, from Piazzetta.

## THOMAS CATLETT.

Flouriſhed,

An obſcure Engliſh engraver, whoſe name I found affixed to a *coat of arms*, ſurrounded with ornaments. We have alſo ſeveral book plates by this artiſt equally indifferent.

## GIOVANNI BATTISTA CAVALERIIS.

Flouriſhed, 1570.

This artiſt, who, I believe, was a native of Breſcia in Italy, flouriſhed from 1559 to 1688; as we find by the date of his engravings, which were very multifarious, and, according to Abbé Marolles, amounted to three hundred and ſeventy-ſeven or upwards. His manner of engraving ſometimes reſembles that of Æneas Vico, one of the diſciples of Marc Antonio. His prints have, in my opinion, very little to recommend them. They are uſually executed entirely with the graver, in a dry taſteleſs ſtyle, without effect; the lights being ſcattered, and unharmonized; and his drawing is exceedingly defective; particularly in the extremities of his figures. Sometimes he etched his plates, and retouched them with the graver. A great part of his engravings are no other than copies from thoſe of different maſters.

I ſhall only mention the following prints by this artiſt:

*Beati Apollinaris Martyris, primi Ravanatum Epiſcopi, Res Geſtæ*, Romæ 1586; or the *Life and Miracles of Apollinaris, firſt Biſhop of Ravenna*, in folio, conſiſting of many plates, which are coarſely etched and retouched with the graver.

*Ruins of Rome*, from Joan. Ant. Doſſius, on thirty-three plates, dated 1579.

The *Frontiſpiece and heads to the Lives of the Popes*, dated 1588.

*Eccleſiæ Anglicanæ Trophæa*, in folio, from Nicolaum Circiniaum.

The *murder of the innocents*, a large plate, length-ways, from Raphael.

The *miracle of the feeding of five thouſand*, on two plates, a large print, length-ways, from the ſame.

The *battle of Conſtantine*, from the ſame.

The *deſcent from the croſs*, from Daniello de Volterra, a middling ſized, upright plate.

The *reſurrection of Chriſt*, a very large upright plate from Livio Agreſti da Forli.

He alſo engraved from Michael Angelo, Polidoro, and other great maſters.

## F. MORELLON LE CAVE.

Flouriſhed, 1730.

He was the diſciple of Bernard Picart, and reſided in England; where he

was principally employed in engraving portraits for the bookſellers. He worked chiefly with the graver; but never attained to any great degree of merit, among other things by him is the head of *Dr. Pococke*, before T. Wells's edition of his works.

## CORNELIUS VAN CAUKERKEN.

Flouriſhed, 1657.

He was a printſeller, and eſtabliſhed at Antwerp, where he engraved ſeveral plates from Rubens and other maſters. He worked entirely with the graver, in a heavy, laboured ſtyle, without much taſte. He uſually croſſed his ſecond ſtrokes ſquarely upon the firſt, which mode of engraving requires more exquiſite handling of the graver, than Caukerken poſſeſſed, to render the effect agreeable. His lights are generally too much covered; and his drawing is in particular very defective. However, ſome of his beſt prints are by no means devoid of merit. Among which may be reckoned the following:

The *martyrdom of St. Lievinus*, a large upright plate, from Rubens. The beſt impreſſions of this plate are before the name of Gaſp. de Hollander was put at the bottom: it is dated 1657.

The *Roman charity*, a large plate, length-ways, from the ſame painter. The firſt impreſſions are without the name of Corn. de Hollander. This appears to me to be one of his beſt prints. Capt. Baillie has a proof print, in which the outlines of the naked parts of the figures are corrected by Rubens, with red chalk.

A *dead Chriſt lying upon the ground, with his head repoſed on the knees of the Virgin*, from Annibale Carracci, a middling ſized plate, length-ways.

A *dead Chriſt ſupported by the Virgin and St. John*, a large upright plate, from Vandyck.

## L. CAUQUIN.

Flouriſhed,

He engraved part of the plates for a ſmall book of *ornaments* for goldſmiths and jewellers, from the deſigns of Gilles Legare, which were publiſhed at Paris.

## H. CAUSE.

Flouriſhed, 1690.

A name affixed to the portrait of *Ferdinand D'Adda*, cardinal, dated 1690. I. Cause, another indifferent artiſt, apparently of the ſame family. He engraved the head of *Joan. Baptiſta Tavernier*, for Hondius's collection of portraits.

## LE COMTE DE CAYLUS.

Flouriſhed, 1730.

This nobleman, who was a great lover of the arts, has diſtinguiſhed himſelf, not only as an able connoiſieur, but as an artiſt. He copied the ſlight maſterly

maſterly ſketches of the moſt eminent painters with great preciſion, in a manner that proves his taſte and judgment. His engravings are chiefly performed with the point; for he ſeems to have made little uſe of the graver. The number of plates which he executed, ſufficiently teſtify, that his application to the arts muſt have employed a large ſhare of his time. We have by him,

A ſet of upwards of two hundred plates, engraved from the *drawings of the great maſters*, in the cabinet of the king of France.

A *collection of heads*, from the drawings of Rubens and Vandyck, in the cabinet of M. Crozat.

A ſet of *groteſque characters of heads*, from Leonardo da Vinci, publiſhed 1730.

A ſet of *antique gems*, from drawings by Boucherdon.

This artiſt rarely ſigned his name at length; but uſually the initials are ſubſtituted in this manner: "M. le C. de C. ſculp."

## NICHOLAS CAZA. See CASA.

## THOMAS CECIL.

Flouriſhed, 1630.

Mr. Evelyn, ſpeaking of the Engliſh engravers, ſays of Cecil, that he engraved heads from the life, and was little inferior, for the excellence of his "burin" or graver, and happy deſign, to any of the greateſt Italian, French, or Flemiſh artiſts. A little may, and perhaps ought to be allowed to a writer, if in ſome inſtances of comparative merit, he ſhould appear to be biaſſed in favour of his friend or countrymen; but when his zeal for the honour of either carries him beyond the reaſonable bounds of diſcretion, his deciſion muſt appear too partial to claim any credit; and he, without doubt, weakens rather than ſtrengthens, the cauſe he undertakes to defend. In the preſent inſtance, Mr. Evelyn, after having ſpoken of the moſt celebrated engravers of the age in which he lived, and of Nanteuil, in particular, whoſe extraordinary genius for drawing and engraving portraits from the life, has ſo juſtly immortalized his name, muſt be ſaid to have decided too haſtily at leaſt; when he added, that in "excellency of the burin," Cecil was little inferior to him, or any of thoſe maſters he had mentioned before. The art of engraving was certainly at this period very low in England; whilſt, on the continent, it flouriſhed in its meridian ſplendour.

Cecil worked entirely with the graver, in a ſtiff, taſteleſs ſtyle. His plates, in general, are very neatly executed; the beſt of which are his portraits, and ſome of them are by no means devoid of merit. I ſhall only mention a few prints by this artiſt, all of which appear to be from his own deſigns.

*Thomas Curle, biſhop of Winton*, a ſmall upright plate.

*Thomas Kedermiſter of Langley*, the ſame, dated 1628.

*John Weaver*, prefixed to his Funeral Monuments, in folio, dated 1631.

The *frontiſpiece* to Ambroſe Parry's Works, publiſhed in London, 1634, in folio.

The

The frontiſpiece to a book entitled, *Devout Contemplations*, a large folio, publiſhed in London, A. D. 1629.

The figures which he has introduced occaſionally into his frontiſpieces, ſome of which are nearly naked, ſufficiently prove, that he did not well underſtand the drawing of the human figure; for the outline is not only incorrect and heavy, but the extremities, in general, are very badly marked.

The ſcarceſt print by this engraver is the portrait of *Sir John Burgh*, who was killed at the Iſle of Rhee; and the reaſon aſſigned for it is, that the plate was afterwards altered a little, and the inſcription eraſed, and the name of Guſtavus Adolphus inſerted in place of it.

## JOAN. BAPTISTA CENCENSIS. See PASQUILINI.

## DU CERCEAU.

Flouriſhed,

By this engraver, who according to all appearance, never reached any very great degree of excellence, we have a ſet of *ornaments à la mode*, middling ſized prints, length-ways, executed entirely with the graver, in a neat, taſteleſs ſtyle. They were publiſhed by Nicholas Viſſcher, and are marked, "inventé et gravé par Du Cerceau."

## MICHAEL ANGELO CERQUOZZI, called DI BATTAGLIA.

Born, 1600. Died, 1660.

This artiſt was born at Rome, A. D. 1600, and was called Di Battaglia, becauſe his genius chiefly led him to paint *battles, marches and ſkirmiſhes*. He alſo painted *fruit and flowers* with great ſucceſs; and his pictures were held in very high eſtimation. He died A. D. 1660, aged 60 years. He etched, ſays Baſan, ſeveral prints, which are more eſtimable for their ſcarcity than their beauty.

## CARLO CESIO.

Flouriſhed, 1660.

This artiſt is ſaid to have been a diſciple of Pietro da Cortona; but he is much better known by his engravings, than his paintings. His plates are chiefly etched, and harmonized with the graver, in a free, maſterly manner. He drew correctly; and the extremities of his figures are in general finely marked; though ſlight, and in the broad, bold ſtyle of a painter. Ceſio engraved a great variety of prints, from the greateſt painters that flouriſhed in the age in which he lived. The following may be conſidered as his greateſt works.

The *Farneſian gallery*, from Annibale Carracci.

The *Pamphilian gallery*, from Pietro Berettini da Cortona, conſiſtingof fifteen plates, including the title.

## GASPER DU CHANGE.

Flouriſhed, 1707.

This artiſt was a native of France, and flouriſhed at the commencement of the preſent century. In the year 1707, he was received as a member of the Royal Academy of Arts at Paris. His manner of engraving ſeems greatly to reſemble that of John Audran; but in general, it is neater; and the etching is not ſo predominant; his drawing is by no means ſo correct as Audran's; neither are his heads, and other extremities, marked in ſo maſterly a ſtyle. The prints of Duchange, however, though mannered, and often rather laboured, have much to recommend them to the notice of the connoiſſeur, eſpecially to ſuch as are pleaſed with an agreeable management of the graver. He engraved ſeveral portraits; and, among them, that of *Charles de la Foſſe*, for his reception into the Royal Academy 1707; and that of *F. Giradon*, for the ſame purpoſe. I ſhall alſo notice the following prints by this maſter:

*Jupiter and Leda*, a large plate, length-ways, from Correggio.

*Jupiter and Diana*, the ſame, from the ſame.

*Jupiter and Io*, a middling ſized, upright plate, from the ſame.

Sornique retouched theſe plates, and added draperies.

*Our Saviour in the tomb, ſupported by the Virgin; and an angel holding his right hand*, from Paolo Veroneſe.

*Peace confirmed in Heaven*, and ſome other ſubjects, for the collection of prints engraved from the Luxembourg gallery, painted by Rubens.

*Mary Magdalen waſhing the feet of Chriſt*, a large plate, length-ways, from Jouvenet. The *merchandizers driven from the temple*, the ſame, from the ſame.

John Audran engraved the other two companions, namely, the *miraculous draught of fiſhes*, and *the reſurrection of Lazarus*.

*Tobit reſtoring ſight to his father*, from Antony Coypel, a middling ſized plate, length-ways; and, in my opinion, one of his beſt.

He alſo engraved from Le Seur, Noel Coypel, and other maſters.

## JOHN CHANTRY.

Flouriſhed, 1660.

He worked chiefly for the bookſellers, and performed his plates entirely with the graver, in a ſtiff, dry ſtyle, which has nothing to recommend it. Among the portraits engraved by him are the following: *Edward Leigh, Eſq.* M. A. of Magdalen Hall, Oxford; *Thomas Whitaker*, phyſician to Charles II. *Gething*, a writing maſter, &c. He alſo engraved ſome *ornamental frontiſpieces* for books, with figures, very indifferently performed.

## NICHOLAS CHAPREON.

Flouriſhed, 1649.

This artiſt, a native of France, born at Chateaudun, was the diſciple of Simon Vouet, he never made any conſiderable progreſs in the art of painting; which perhaps induced him to take up the point. He reſided a long time at Rome; we have engraved by him,

The *bible hiſtories* painted in the Vatican by Raphael, commonly known by the name of *Raphael's Bible*. This collection chiefly conſiſts of fifty-two plates, which are chiefly eſtimable as being (upon the whole) the beſt copies of that noble work; but however, the ſweet ſimplicity of ſtyle, and correctneſs of drawing, ſo manifeſt in the works of that celebrated painter, are totally loſt in the affected manner of the engraver. The heads are very indifferent, in general, and the other extremities very poorly marked. He frequently ſigns his plates with the initials of his name only, thus: N. C. F. the F. as uſual ſtanding for fecit; they are dated 1649.

One of his beſt ſingle prints appears to me to be a ſmall upright etching, repreſenting *ſatyrs*, with *women and children*, a bold, and ſpirited etching.

## P. F. CHARPENTIER.

Flouriſhed,

A modern French engraver, by whom we have ſeveral prints, from Berghem, Vanloo, Boucher, &c.

Le Charpentier, perhaps of the ſame family, another modern engraver, by whom we have ſome *ſea views and landſcapes*, from Vernet, Patel, &c.

## LOUIS DE CHASTILLON.

Flouriſhed, 1682.

This artiſt, who was a native of France, flouriſhed towards the concluſion of the laſt century, and the beginning of the preſent. I do not find whoſe diſciple he was; but he evidently attempted to imitate the free ſtyle of Girard Audran; and though he falls far ſhort of equalling that great maſter, eſpecially in taſte and correctneſs of drawing; yet many of his prints poſſeſs great merit. Among the beſt of them may be reckoned the following:

The *ſeven ſacraments*, large plates, length-ways, from the pictures painted by Pouſſin for the chevalier Pozzo; and ſomething different from thoſe of the Palais Royal, engraved by Peſne.

The *Fates ſpinning the thread of deſtiny for Mary de Medicis*, a middling ſized upright plate, from Rubens, for the collection of prints from the Luxembourg gallery.

The *fountain of Apollo in the garden at Verſailles*, a large plate, length-ways.

Part of the plates for *Les Edifices Antiques de Rome*, publiſhed at Paris, A. D. 1682, by Antoine Deſgodetz, architect.

C. Chastillon, or Chatillon, is mentioned by Florent le Comte, as the engraver of *views of towns and palaces, &c. in France*.

## WILLIAM CHATEAU, or CASTELLUS.

Born, 1633. Died, 1683.

This artiſt was born at Orleans, A. D. 1633; and the ſtrong deſire he had of purſuing the arts engaged him, early in life, to go to Lyons, in order to viſit

viſit Italy, as ſoon as occaſion offered. After having worked there ſome time, he determined to go to Rome; where, on his arrival, hearing of the reputation, which Frederic Greuter had acquired as an engraver, he courted his acquaintance, and became his diſciple. Under that artiſt he completed his ſtudies, and was employed to engrave the portraits of the *popes*; in which work he ſucceeded ſo well, that he had a quantity of other plates given to him, by which, in a ſhort time, he eſtabliſhed his character as an artiſt. He then travelled from Rome to Florence, Parma, Genoa, and other places, in order to contemplate the works of the greateſt maſters; and afterwards returned to Lyons, where he remained ſome time with the Marquis de Sonozin. From thence he went to Paris, where he reſided under the patronage of M. Colbert, till his death, which was occaſioned by a violent fit of the cholic, A. D. 1683, he being then 50 years of age.

Chateau worked chiefly with the graver; but in ſome inſtances he has etched his back-grounds, eſpecially when they were landſcapes. It appears evidently, that he had a great command of that inſtrument. There is much clearneſs in his ſtyle of engraving; but from the ſquare manner in which his firſt and ſecond ſtrokes interſect each other, the effect is rendered unpleaſing, and his plates have a cold, ſilvery appearance. The ſtyle of his drawing is ſtiff and laboured; the outline is not always correct; and the extremities of his figures, in particular, are heavy, and poorly marked. In ſhort, his prints ſeem to be the laboured productions of patience and aſſiduity, rather than the works of genius, aſſiſted by good taſte.

He frequently latinized his name, eſpecially when it was ſubſcribed to thoſe plates he executed at Rome; and then it is put thus: *Guilielmus Caſtellus, Gallus.*

Among his beſt prints may be reckoned the following:

The *aſſumption of the Virgin*, a middling-ſized, upright plate, from Annibale Carracci, for the collection of prints, engraved from the pictures in the king of France's cabinet.

The *martyrdom of St. Stephen*, the ſame, from the ſame maſter, and for the ſame collection.

The *Iſraelites gathering manna in the deſert*, the ſame, from Nicholas Pouſſin, for the ſame collection.

*Chriſt reſtoring ſight to the two blind men of Jericho*, the ſame, from the ſame, and for the ſame collection.

The *preſervation of the young Pyrrhus*, a large plate, length-ways. This is a bad copy of that admirable picture, which Gerard Audran etched in ſo maſterly a manner.

*St. Paul caught up into Heaven*, a middling ſized upright plate, from the ſame painter: This was alſo engraved by Peſne.

The *death of Germanicus*, a large plate, length-ways, from the ſame painter, and for the ſame collection.

*Paul reſtored to ſight by Ananias*, a middling ſized upright plate, from Pietro de Cortona: Charles Allet alſo engraved this ſubject.

*Rinaldo and Armida*, from Le Seur, a large plate length-ways.

He alſo engraved from Raphael, Correggio, Ciro Ferri, Carlo Maratti, and other great maſters.

## J. B. CHATELAIN.

Flouriſhed, 1744.

Had this man been poſſeſſed of prudence and aſſiduity, equal to his great abilities, what might not have been expected at his hand? He would not work, but when neceſſity compelled him. With a piece of tobacco taken from his mouth, he could make an admirable drawing of a landſcape. It was in drawing and engraving landſcapes that he chiefly excelled; and the freedom of touch, and ſpirit, with which he performed them on paper and copper, has juſtly ſtamped a value upon them. From this artiſt, Vivares, ſo deſervedly celebrated for his copies from Claude Audran, and other excellent prints, learned the firſt rudiments of engraving. The following curious anecdotes concerning Chatelain, were communicated to me by Mr. Groſſe, who heard them from Mr. Roſſiere, a great collector of prints.

Chatelain was ſo great an epicure, that if by accident he earned a guinea, he would immediately go to a tavern, and lay, at leaſt, half of it out on a dinner.

He lived ſome time in a large old houſe, at or near Chelſea, ſaid to have belonged to Oliver Cromwell, which he took in conſequence of having dreamed he ſhould find a treaſure there. He was ſo prepoſſeſſed by this idea, that he uſed to ſpend whole days, lying upon his face, liſtening if by the ſhaking, occaſioned by the carriages paſſing to and fro, he could hear the chinking of money. Sometimes he would work in pulling up the floors, ſearching behind the wainſcot, and removing walls, in queſt of this hidden treaſure, till he ſo bliſtered and bruiſed his hand, that he could not work for a conſiderable time.

He etched a variety of *landſcapes*; ſome from his own deſigns; but the greater part from Gaſper Dughet, called Pouſſin, and other maſters. Among them is a middling ſized plate, length-ways, from Rembrandt, publiſhed by Pond, 1744.

I. B. CHATELAIN, a name I have ſeen affixed to a print, intitled, "*Le Cuiniſiere Italienne*," engraved greatly in the ſtyle of Beauverlet. This probably is a more modern artiſt, and a native of France.

## CHATILLON. See CHASTILLON.

## CHAUFOURIER.

Flouriſhed,

A very indifferent modern French engraver, who apparently flouriſhed at the beginning of the preſent century. He worked for the bookſellers; and I have ſeen ſome bad plates for a book of gardening, which were engraved by him.

## FRANCOIS CHAUVEAU.

Born, Died, 1676.

This artiſt was a native of France, born at Paris. He was inſtructed in the art of deſign by Laurent la Hire, and applied himſelf to the graver; which inſtrument he ſoon quitted for the point; and the prints he produced with it ſoon convinced him, that it was better ſuited to his taſte, and the celerity of execution, which the fecundity of his genius ſeemed to require. That he was a man poſſeſſed of a lively imagination, and great fertility of invention, is evident from the prodigious number of compoſitions, which we have by his hand. He ſeems to have ſketched his thoughts upon paper, as faſt as they entered his mind, and taken little or no pains to correct or expunge any part of them afterwards. Hence it is, that his works are frequently faulty, and unequal to each other. "If," ſays Baſan, "we find not in his prints a "beautiful ſtyle of engraving, we ſee, at leaſt, with pleaſure, the fire, effect, "truth, variety, and ingenious turns of his compoſitions." I have made the following obſervation concerning the engravings of this artiſt: His ſmall plates, which I think are his beſt, are executed in a ſtyle, much reſembling that of Le Clerc; which was evidently founded upon that of Callot. In his large prints, he approaches near to that coarſe, dark ſtyle, which was adopted by La Hire, his tutor. He died at Paris, A. D. 1676. His works conſiſt of upwards of three thouſand plates; among which the ſets of prints for the following books are from his own compoſitions. The *Bible Hiſtory*. The *Hiſtory of Greece*. The *Metamorphoſis of Benſerade*. The *Jeruſalem of Taſſo*. The *Fables of la Fontaine*. *Alaric, or Rome conquered*, and ſeveral *romances*, &c. Among the prints engraved by him from other maſters, are the following:

*Chriſt with the diſciples at Emaus*, a middling ſized plate, length-ways, from Titian. Maſſon engraved the ſame ſubject; and his beautiful print is known by the name of the *table cloth*.

A *concert*, a middling ſized plate, nearly ſquare, from Dominichino.

The *life of St. Bruno*, from Le Sueur, engraved conjointly with Le Clerc.

*Apollo and Daphne*, from Nicholas Pouſſin, a middling ſized plate, dated 1667.

A *Virgin and Child, with St. John and little angels*, finely etched, and finiſhed with much taſte. It is marked, "F. Chauveau pinx et fecit," a ſmall plate, length ways.

*Meleagre preſenting the head of the boar to Atalanta*, a ſmall upright plate from Laurent la Hire.

He alſo engraved from Le Brun and other maſters.

See the cypher he frequently ſubſtituted for his name, copied on the plate at the end of the volume.

## QUENTIN PETER CHEDEL.

Flouriſhed,

A modern engraver, who, according to Baſan, died ſome few years ſince. He etched his plates with great ſpirit, and retouched them with the graver,

in a ſtyle ſomething reſembling that of John Viſſcher; and his works prove him to have been a man of ability. By him we have ſome ſmall plates length-ways, repreſenting *banditti and troops of ſoldiers ſkirmiſhing, with landſcape back-ground*, from Vander Meulen. Alſo,

*Aurora*, a ſmall landſcape, length-ways, from David Teniers.

The *well*, a ſmall upright plate, from Boucher.

The *hermitage*, from Pierre, its companion.

## PETER CHENU.

Flouriſhed, 1760.

A modern engraver, who reſided at Paris, and engraved in a ſlight ſtyle a large number of prints from various maſters. Among others, the *ſailor's amuſement*, a ſmall plate length-ways. from D. Teniers.

The *Flemiſh baker*, from Oſtade, a ſmall upright plate.

## FRANCOIS CHEREAU.

Flouriſhed, 1730.

This engraver appears to be a native of France. We have a large number of prints by him, which prove what great command he had of the graver; for his prints are executed entirely with that inſtrument, in a manner ſo nearly reſembling that of the Drevets, that I have little doubt but that he was brought up in their ſchool. The mechanical part of his engraving is exceedingly neat and well executed; and his drawing is correct. Yet from a ſameneſs of the ſtyle in the engraving of his fleſh, his draperies and back-ground, his prints have a cold, heavy, laboured appearance; and the lights being too much covered, prevents that brilliancy of effect, which might be expected from an artiſt of equal abilities. His prints, however, poſſeſs great merit, though they cannot be ſaid to deſerve a place among thoſe of the firſt claſs of artiſts. I ſhall only mention the following by his hand:

*St. John in the deſart*, a ſmall upright plate from Raphael, for the Crozat collection.

The *crucifixion of Chriſt*, a large upright plate from Guido, publiſhed by Drevet.

The portrait of *Eliza Sophia Cheron*, from a picture painted by herſelf, a middling ſized, upright plate.

The portrait of *cardinal de Polignac*, from Rigaud, the ſame.

He alſo engraved a variety of other ſubjects, portraits in particular, from different maſters.

## JAMES CHEREAU.

Flouriſhed, 1730.

This artiſt uſually diſtinguiſhes himſelf from his brother Francois Chereau, mentioned in the foregoing article, by adding the word *le june*, or *the younger*, to his name. He reſided at Paris, and like his brother, worked entirely with the graver, and in a manner greatly reſembling his. The prints by

by this artiſt are very neat, and highly finiſhed; but cold and ſilvery in their effect. They want that animation ſo eſſentially neceſſary to render an engraving particularly intereſting, and which Girard Audran was maſter of in ſo ſuperior a degree. This it is, that makes the ſlight ſcratchy etching of the painter ſo much more eſtimable, than the cold, laboured efforts of patience unaſſiſted by the warmth of imagination, and the impulſe of genius. Chereau's portraits poſſeſs great merit; and his beſt prints are very deſervedly held in high eſtimation. Among them are the following:

A *holy family*, from Raphael, a middling ſized upright plate, for the Crozat collection.

The *Virgin and Child, with St. John*, the ſame, from the ſame maſter, and for the ſame collection.

The *transfiguration*, from the ſame maſter, a large upright plate, arched at the top.

*David, a half figure, with the head of Goliah*, a middling ſized upright plate, from Dominico Feti.

*Vertumnus and Pomona*, a middling ſized upright plate, from Francois Marot.

The portrait of the *biſhop of Montpelier*, a middling ſized upright plate, from Raoux.

The portrait of the *biſhop of Senez*, the ſame from the ſame.

He alſo engraved a variety of other plates from different maſters.

Chereau came over into England, being invited hither by Du Boſc; and, among other things, engraved the profile portrait of *George the Firſt*; but the extravagant price he demanded for his works, was the occaſion of his meeting with but little encouragement; upon which he ſoon returned to Paris.

## ELIZABETH SOPHIE CHERON LE HAY.

Born, 1648. Died, 1711.

This lady, whoſe name is juſtly celebrated by the biographers of the artiſts was the daughter of Henry Cheron, a painter in enamel, and by her father firſt inſtructed in the art of deſign and painting. She made a rapid progreſs; and the productions of her pencil were greatly admired, eſpecially her portraits, which ſhe executed in a pleaſing ſtyle. She alſo painted hiſtory with great ſucceſs. She died, A. D. 1711, aged 63. She was preſented to the Royal Academy of Arts at Paris by Le Brun, A. D. 1676, and honourably received as a member. For her amuſement ſhe alſo engraved; and we have a ſet of cornelians from her own deſigns, of which three are etched by herſelf, namely, *Bacchus and Ariadne*, *Mars and Venus*, and *night ſcattering her poppies*. The reſt were engraved by Urſaline and Jane de la Croix her nieces, J. Audran, C. Simoneau, and others.

She alſo engraved a *deſcent from the croſs*, which is etched, and retouched with the graver, in a very maſterly manner, from a medal in wax, coloured by Zumbo, a Sicilian.

Alſo a *drawing book*, conſiſting of thirty-ſix prints in folio.

## LOUIS CHERON.

Born, 1660. Died, 1713.

This artiſt was brother to the lady mentioned in the preceding article, and born at Paris, A. D. 1660. After being inſtructed in the firſt principles of the art of painting in his own country, he went to Italy, where he remained, ſupported by the bounty of his ſiſter, eighteen years. He compoſed with facility, and drew correctly, but not gracefully. The troubles, which aroſe in his native country on account of religion, obliged him, who was a Calviniſt, to quit it, and ſeek a refuge in England, where he was employed by the duke of Montague, and died in London, A. D. 1713, aged 53. He engraved with great taſte the following prints:

*St. Peter healing the lame man at the gates of the temple*, a middling ſized plate length-ways, from his own compoſition.

The *death of Ananias and Saphira*, the ſame.

*St. Philip baptiſing the Eunuch*, the ſame.

## CHERPIGNON.

Flouriſhed,

An engraver of merit, by whom, among other things, we have *a holy family*, wherein is repreſented the Virgin ſeated, the infant Chriſt aſleep in her lap, and Joſeph is leaning on a large ſtone behind her. It is etched in a bold, free ſtyle, and retouched with the graver, in ſuch a manner, as proves the artiſt had great command of that inſtrument. The lights are broad and well, but too much ſcattered: it is engraved from a compoſition of Laurent de la Hire.

## CHERUBIN ALBERT. See ALBERTI.

## G. CHEVILET.

Flouriſhed,

A very indifferent modern engraver, by whom we have ſeveral large plates of *foreign views, ruins*, &c. from Innocente Bellavite and other maſters. He etched in a neat ſcratchy ſtyle, and retouched his plates with the graver, without producing the leaſt pleaſing effect, The figures which are occaſionally introduced, he has executed in a manner that does him no kind of credit.

## FABRIZZIO CHIARI.

Born, 1621. Died, 1695.

This painter was born at Rome, A. D. 1621, and acquired a conſiderable reputation in his profeſſion. He died 1695, aged 74 years. By his hand we have ſeveral etchings from Pouſſin. They are executed in a ſlight ſcratchy manner, by no means correctly drawn; yet, however, they manifeſt the hand of the maſter. Among others are the following:

*Mars and Venus in a landſcape*, a ſmall plate, length-ways, marked FABRITUS. CLARUS SCULP. 1635.

*Venus and Adonis* a middling ſized plate, length-ways, marked NICOLAUS PUSSINUS IN F. without the name of Fabrizzio. This etching has been uſually attributed to Pouſſin himſelf; but it is undoubtedly the work of Fabrizzio.

*Venus with Mercury and ſeveral children*, the ſame.

## CHISBOUT.

Flouriſhed,

This engraver appears to have reſided at Paris, and worked for Drevet; at leaſt, his name as the publiſher, is affixed to a coarſe, incorrect etching, repreſenting *Dutch boors playing at cards*, marked "Chiſbout fecit," a ſmall plate, length-ways.

## PETER PHILIP CHOFFARD.

Flouriſhed, 1760.

This artiſt was a native of France, and reſided at Paris. He was a deſigner, as well as an engraver. By him we have a variety of ſmall book prints, and ſome views, as well from his own deſigns, as from thoſe of other maſters.

## CHRISTOPHER CHRIEG.

Flouriſhed, 1572.

"Chriſtoph$^{s}$. Chrieg$^{r}$. All$^{s}$. inci. is the ſignature," ſays Papillon, "of an "engraver, affixed to a large print, repreſenting the *ſea fight* at Lepanto. "It is a magnificent engraving on wood, containing more than three hun- "dred veſſels and gallies. The combatants, which are exceedingly nume- "rous, are diſtributed with the greateſt judgment. The dreadful confuſion "of the veſſels with gallies on fire, or ſinking to the bottom, cannot be re- "preſented in a ſuperior ſtyle. It is cut on two blocks of wood, in the form "of an oval, about two feet long, by ſixteen inches in height. Upon the "two upper corners of the oval are repreſented, the arrangement of the "Chriſtian army; and that of the Turks; and below, three Chriſtian ge- "nerals dividing the ſpoil; and the deſtruction of the Turkiſh fleet. This "fine print was publiſhed at Venice, A. D. 1572, by Cæſare Vecelli, a rela- "tion of the famous Titian, who, I believe, made the deſign, it being "quite his taſte."

## LUCAS CIAMBERLANO.

Flouriſhed, 1609.

This artiſt appears to have been a native of Urbino, and flouriſhed towards the beginning of the laſt century. He worked entirely with the graver in a ſlight neat ſtyle, but there is not always that freedom in the turn of his ſtrokes,

ſtrokes, which is requiſite to render them perfectly agreeable to the eye. He drew the naked parts of the human figure with ſome degree of correctneſs. His heads indeed, and other extremities, are not always equally well executed. The lights upon the figures eſpecially, are kept broad and clear. The general effect, however, is much hurt, by their being too much ſcattered, and equally powerful. Among other plates, engraved by this artiſt, are the following:

*Chriſt appearing to Mary Magdalen in the garden*, a middling ſized upright plate, from Frederico Baroccio, to which his name is affixed in this manner: "Lucas Ciamberlanus Urbinas, I. V. Doctr, del. et ſculp." It is dated 1609,

*St. Jerom dead, lying upon a ſtone*, a middling ſized upright plate, from Raphael.

The *twelve apoſtles*, ſmall upright plates, from the ſame.

He alſo engraved from Polydoro, Palma, Cherubin Alberti, Annibale Carracci, Dominichino, and other great maſters. He ſometimes uſed the initials of his name only, thus: L. C. or L. C. ſculp.

## FRANCOIS CICHE.

Flouriſhed,

This artiſt ſeems to have reſided in Italy, and to have worked chiefly for the bookſellers. I have ſeen by him ſome ſlight architectal etchings, finiſhed with the graver, with little figures occaſionally introduced. The manner, however, in which thoſe plates are executed, does him no credit as an engraver.

## CIROFER. See CIRO FERRI.

## CIVITELLA. See CÆSAR ROBERTUS.

## WILLIAM CLARKE.

Flouriſhed,

An engraver of little merit, who flouriſhed towards the end of the laſt century, by whom we have ſome portraits; among the reſt, that of *George duke of Albemarle*, from Barlow; and *John Shower*, from a picture of his own. This laſt is engraved in mezzotinto.

## THOMAS CLARKE.

Flouriſhed, 1635.

An engraver, probably of the ſame family with the foregoing; his works poſſeſs no kind of merit, except that of neatneſs, to recommend them. We have by him ſeveral *frontiſpieces*, one eſpecially for a book of devotion, printed at London, 1635.

JOHN

## JOHN CLARKE.

Flouriſhed, 1690.

This engraver was, I believe, a Scotſman; at leaſt, he reſided at Edinburgh, where he engraved the portrait of *William prince of Orange*, and the *princeſs Mary*, in the form of a medallion, dated 1690. We have ſeveral other portraits by him. I ſhall only mention, *Matthew Hall*, and *Andrew Marvell*, an octavo plate. He worked chiefly, if not entirely, with the graver, in a ſtyle which does him very little credit as an artiſt.

## JOHN CLARKE.

Flouriſhed,

Another engraver of the ſame name with the preceding, who, according to the Hon. Mr. Walpole, lived in Gray's Inn. By him we have the portrait of *Rubens*, a quarto ſized plate, Alſo a print repreſenting *Hercules and Deianira*, which prove him to have been a very indifferent artiſt.

## CLARUS. See CHIARI.

## D. CLASENS.

Flouriſhed,

The name of an ancient engraver of no great merit, affixed to a coarſe, incorrect etching, repreſenting the *Virgin Mary holding the infant Chriſt, accompanied by St. John and an angel*, a ſmall upright plate from Procaccini: it is without date, and marked, *D. Claſens F. et de.*

## MARC CLASERI.

Flouriſhed,

According to Papillon, this artiſt flouriſhed in the ſixteenth century, he was a native of Venice, and engraved ſeveral prints on wood; among which are enumerated the *four ſeaſons*, and the *four ages of the world*, middling ſized prints, length-ways.

## VICTORIUS CLASSICUS.

Flouriſhed,

Florent le Comte informs us, that this artiſt was a ſculptor and an architect; and adds, that he alſo engraved ſome prints, from the paintings of Tintoretto; but the ſubjects of theſe prints are not ſpecified.

## CLEEMAN.

Flouriſhed,

To this artiſt profeſſor Chriſt, attributes the engravings on wood, marked with a knife and a trefoil; but the reaſon he gives for this concluſion, does not appear to me to be entirely deciſive.

## FRANCISCO DE CLEIN, or KLEYN.

Born, Died, 1658.

This artiſt was born at Roſtock, in Germany, where, it appears, he learned the firſt rudiments of painting; after which he went to Italy, where he reſided four years. He chiefly excelled in hiſtorical and groteſque ſubjects, and is greatly commended for the fertility of his invention. In the reign of James the Firſt, he came into England, and was employed by that monarch to make deſigns for tapeſtry, &c. He alſo etched ſeveral plates, in a ſtyle much reſembling that of Hollar, to which he ſometimes put the initials of his name F. C. or F. K. but in general he ſigned it at length. I ſhall only notice the following plates by him:

The *ſeven liberal arts*, with an ornamental frontiſpiece, ſmall ſquare plates, marked "F. Clein fecit, 1645." And the *five ſenſes, with groteſque ornaments*.

## JOHN LE CLERC.

Born, 1587. Died, 1633.

He was born at Nancy in Lorrain, A. D. 1587; but ſtudied in Italy, and imitated the manner of his maſter, Carlo Saraccino, called Venetiano, ſo perfectly, that his pictures have frequently been taken for the productions of that artiſt's pencil. He died 1633, aged 46. He is called the Chevalier, becauſe he was knighted at Venice. Le Clerc etched ſeveral plates from the compoſition of Venetiano; among others, the *death of the Virgin*, a middling ſized upright plate. The invention of this ſubject has been falſely attributed to Guido. This print, though ſlight, is performed in a ſpirited and maſterly ſtyle, and dated 1619.

Papillon mentions JOHN LE CLERC, who, he informs us, was of the ſame family with the above mentioned artiſt, born at Paris, and an eminent engraver on wood. He cites ſeveral things, as performed by this artiſt; among the reſt, a book of the *proportions of the human figure*, publiſhed with the royal privilege, A. D. 1593.

## SEBASTIAN LE CLERC.

Born, 1637. Died, 1714.

This artiſt was a native of France, born at Metz in Lorrain, and probably of the ſame family with John le Clerc, mentioned in the preceding article. His genius for the arts diſplayed itſelf in very early life; and from his father he learned the firſt principles of drawing. Being deſirous of habituating himſelf to the uſe of the graver, he executed ſeveral prints with that inſtrument, but ſoon quitted it for one better ſuited to his taſte, namely, the point, with which he could not only copy his deſign with greater facility, but alſo more ſpeedily; judging from the productions of this artiſt with the graver only, it ſeems reaſonable to conclude, that he would never have eſtabliſhed by it a reputation, equal to that which he did by the point. His firſt print is ſaid to be *the head of our Saviour*, which bears the date 1655, conſequently was executed at the age of 18. Going to Paris, he was countenanced by Le Brun,

Brun, who adviſed him to devote the whole of his time to the ſtudy of engraving. Some time afterwards he was introduced to the miniſter, M. Colbert, and obtained an apartment in the Gobelins, and a penſion of 1800 livres aſſigned to him, on condition that he worked for the king, who alſo honoured him with the title of his engraver; and by pope Clement XI. he was created a knight of Rome.

In the year 1672, he was appointed to engrave the *mauſoleum*, erected by the Royal Academy of Arts, in the church of L'Oratoire at Paris under the direction of Le Brun; and for it received from the Academy a penſion of 300 livres. The following year he married Charlotte Jeaune, the daughter of Vanden Kerchove, the king's dyer at the Gobelins; and by her he had eighteen children.

As his family increaſed, Le Clerc gave up the penſion, ſettled upon him by the king, conceiving that he could work to greater advantage upon his own account. The multitude of plates, which he executed, and chiefly from his own deſigns, are ſaid to have exceeded 3000; and ſome of them are very large, conſiſting of a prodigious variety of figures.

He died at Paris, A. D. 1714, aged 77 years; and was buried in the church of St. Hippolite, belonging to the pariſh, in which he reſided. "This excellent artiſt," ſays Baſan, "who deſigned with equal facility hiſtori-"cal ſubjects, landſcapes, and animals, poſſeſſed a lively and brilliant imagi-"nation, which was regulated by ſound judgment. His compoſitions are full "of knowledge and variety; and his drawing is very correct. His manner "of engraving is neat, and the touches of his point eaſy and graceful. In a "word, all the requiſites are found in his works, which ought to render them "worthy the admiration of connoiſſeurs." And this high compliment is not, in my opinion, greatly overſtrained; though I think him inferior to Callot, whoſe ſtyle of engraving he frequently imitated, and appears to the greateſt advantage, as he approaches the nearer to it.

The following are among his moſt eſtimable prints:

The *paſſion of our Saviour*, on thirty-ſix ſmall plates, length-ways, from his own compoſitions. The beſt impreſſions are without the borders.

The *miracle of the feeding five thouſand*, a middling ſized plate, length-ways. In the firſt impreſſions, which are very rare, a town appears in the back-ground; in place of which a mountain is ſubſtituted in the common ones.

The *elevation of the large ſtones, uſed in building the front of the Louvre*, a large plate, length-ways. The firſt impreſſions are without the date, 1677, which was afterwards added.

The *academy of the ſciences*, a middling ſized plate, length-ways. The firſt impreſſions are before the ſkeleton of the ſtag and tortoiſe were added. The ſecond impreſſions are before the ſhadow was enlarged at the bottom, towards the right hand ſide of the print. Both theſe impreſſions are very ſcarce. The firſt is rarely met with. This print was copied for Chambers's Dictionary.

The *monument of the king of Sweden*, a large upright plate.

The *monument of the chancellor Seguier*, the ſame. The latter is the moſt

eſtimable, becauſe it procured the reception of the artiſt into the Royal Academy of Arts

The *triumphal arch of the port St. Antoine*, a large plate length-ways.

The *may of the Gobelins*, a middling ſized plate, length-ways. The firſt impreſſion is before the woman was introduced, who covers the wheel of the coach.

The *four conqueſts*, large plates, length-ways, repreſenting the *taking of Tournay*, the *taking of Dovay*, the *defeat of the comte de Marſin*, and the *Switzerland alliance*.

The *battles of Alexander*, from Le Brun, ſix ſmall long plates, including the title, which repreſents the picture gallery at the Gobelins. The firſt impreſſions of the *tent of Darius*, which plate makes part of this ſet, is diſtinguiſhed by the ſhoulder of the woman, who is ſeated in the front, being without the ſhadow, which was afterwards added; for which reaſon they are called the prints with the *naked ſhoulder*.

The *entry of Alexander into Babylon*, a middling ſized plate, length-ways. In the firſt impreſſions, the face of Alexander is ſeen in profile; in the ſecond, it is a three quarter face, and therefore called the *print with the head turned*.

Alſo a vaſt number of beautiful *vignettes*, *title pages*, &c. &c.

## HENRY VAN CLEVE or CLEFF.

Born, Died, 1589.

He is alſo called *Clivenſis*. Generally, however, his name is not written at length, but a ſingular monogram, compoſed of an H. a V. and a C. is ſubſtituted in its ſtead. See this monogram copied on the plate at the end of the volume. The place of this artiſt's birth does not appear; but he reſided at Antwerp; and was a painter of no ſmall degree of eminence, eſpecially in landſcape; ſome few of which he alſo engraved himſelf. Theſe are marked with his monogram, and the word *fecit* is added to it.

## MARTIN VAN CLEVE or CLEFF.

Flouriſhed,

According to profeſſor Chriſt, this maſter adopted a very ſingular rebus, by way of a mark. It was a monkey ſeated, with the letters V. C. upon its belly. A monkey, it ſeems, in Flanders is called by the name of *Martin*. The initials are then eaſily decyphered. The prints alſo marked, M. C. are attributed to this maſter.

## G. CLOCHE.

Flouriſhed, 1616.

According to Abbé Marolles, this engraver flouriſhed about the beginning of the laſt century, and by him we have engraved a view of the *town of Renes*.

## CLAUSE or NICHOLAS CLOCK.

Flouriſhed, 1589.

This name is affixed to a large print, length-ways, repreſenting the *judgment*

*ment of Midas*, from Karl Van Mandere. It is executed entirely with the graver, in a coarſe, ſlight ſtyle, ſomewhat reſembling that of Cornelius Cort; but by no means equal to the works of that maſter; particularly with reſpect to the drawing, which is very defective in this print, eſpecially in the extremities of the figures. It is dated 1589.

Corn. Clock is alſo mentioned in the liſt of engravers, by Evelyn; but none of his works are ſpecified. I am not acquainted with them.

## JOHN CLOPPER.

Flouriſhed,

An obſcure engraver of no great merit, who worked, I ſuppoſe, for the bookſellers. To a very indifferent portrait of *Elias Benoiſt, an eccleſiaſtic*, executed entirely with the graver, he has affixed his name, "Joannes Clopper ſculp."

## PETER CLOUET or CLOWET.

Flouriſhed,

This artiſt was a native of Antwerp, where he learned the firſt principles of the art of engraving. From thence he went to Italy to complete his ſtudies, and worked at Rome, under Spierre and Bloemart. He afterwards returned to Antwerp, where he died, aged 62 years. He worked entirely with the graver, in a clear firm manner, ſomething reſembling that of Paul Pontius. His prints are uſually deficient in harmony; and though full of colour, and boldly engraved, from too equal a diſtribution of the ſhadows, and the lights being too much ſcattered, they loſe a great part of their effect. He neither drew with taſte, nor correctly. The extremities of his figures are generally very defective. However, his prints, thoſe eſpecially which he engraved from Rubens, are held in no ſmall eſtimation.

Among his beſt prints the following are uſually reckoned:

The *death of St. Anthony*, a large upright plate, from Rubens.

The *deſcent from the croſs*, the ſame from the ſame.

A *converſation, where ſeveral lovers are repreſented in a garden*, a large plate, length-ways, from the ſame.

A *landſcape*, with a cottage; and the ſnow is repreſented falling, a large plate, length-ways, from the ſame, belonging to a ſet of ſix: the other five were engraved by S. Bolſwert.

A *holy family*, a middling ſized upright plate, from Vandyck.

The *battle of Joſhua againſt the Amalekites*, a large print, on two plates, from William Courtois.

He alſo engraved from ſeveral other maſters.

## ALBERT CLOUET or CLOWET.

Flouriſhed, 1672.

He was nephew to the preceding artiſt, and went to Italy to improve himſelf in his ſtudies under C. Bloemart. He reſided ſome time at Rome, where he engraved ſeveral of the portraits for the Lives of the Painters by Bellori. His principal employment ſeems to have been in the portrait line.

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We have, however, ſome other ſubjects by him; among the reſt, part of the ſet of prints, engraved from the pictures of Pietro Berretino da Cortona, in the palace of the duke of Tuſcany; and in theſe he has imitated, with tolerable ſucceſs, the neat manner of Cornelius Bloemart. Speaking of his portraits, many of them are attempted in the ſtyle of Mellan. At other times they are more like thoſe of F. de Poilly; and ſometimes bear a reſemblance to thoſe of Nanteuil; but they by no means equal, either in drawing, effect, or mechanical execution, the works of theſe great maſters. He has ſucceeded, I think, the leaſt in imitation of Mellan. Among a variety of other plates by him, are ſeveral of thoſe, which were engraved for a work, entitled, *Effigies Cardinal. nunc viventium*, publiſhed at Rome by J. Roſie.

## HERMAN COBLENT.

Flouriſhed, 1576.

This artiſt was probably inſtructed by the Collaerts in the art of engraving, and their neat manner he ſeems, I think, in general, to have imitated, in the mechanical part of it eſpecially, with no ſmall ſucceſs. But his drawing is by no means equally commendable: the outline is often incorrect, and the extremities of his figures are very heavy, and badly marked. His monogram is compoſed of an H. a C. and an F. joined together in the ſame manner as expreſſed upon the plate at the end of the volume. Among other engravings by this artiſt are the following:

The *four Evangeliſts*, very ſmall upright plates.

*Lucretia ſtanding in an arch*, the ſame.

The *Heathen deities*, ſingle figures, in arches, the ſame. On ſome of theſe plates, that of *Vulcan* in particular, the monogram is reverſed.

A *man ſeated at a table, with a quantity of proviſion, part of which is flying away as at his command; behind, a woman appears eating an egg*, with ſeveral other figures, a middling ſized plate, length-ways.

## PIETRO PAOLO COCCETTI.

Flouriſhed, 1725.

Some indifferent plates of *architecture*, engraved by this artiſt, were publiſhed, A. D. 1725, in quarto.

## ANTHONY COCHET or COGET.

Flouriſhed,

An engraver, who flouriſhed in the laſt century. According to Baſan, he worked with the graver only; and by him we have *Time crowning Induſtry, and puniſhing Idleneſs*, a middling ſized upright plate, from Rubens. He alſo engraved from other maſters; and ſeveral portraits; among them that of *David Beck*, the painter, &c.

## NICHOLAS COCHIN.

Flouriſhed, 1660.

This artiſt was born at Troys in Champagne; and was probably the diſciple

ciple of Callot, whoſe ſtyle of engraving he has frequently imitated very ſucceſsfully. He deſigned alſo; and a large part of his works, which are exceedingly multifarious, are from his own compoſitions. His ſmall figures have great merit; but when he attempted to execute large ones, he failed conſiderably. I ſhall only mention the following by him:

Part of the plates for a large folio volume of *plans and views of the camps, towns, battles, &c. appertaining to the conqueſts of the French army under Louis XIV.* publiſhed by Beaulieu, 1645, &c.

Part of the plates for the *entry of Louis XIV. and his queen into Paris.* The whole conſiſted of 22, which were publiſhed at Paris, 1622.

A *proceſſion, with the flags, trumpets, &c. taken at the battle of Rocroy,* a large narrow plate from a deſign of his own.

The *life and paſſion of Chriſt,* ſmall plates.

The *hiſtory of Judith,* the ſame, on ten plates.

The *paſſage through the red ſea,* a middling ſized plate, length-ways, from his own deſign.

*Moſes receiving the tables of the law,* the ſame.

The *adoration of the ſhepherds,* the ſame.

The *converſion of St. Paul,* the ſame.

He alſo engraved from Rembrant, Callot, Del la Bella, Chauveau, &c.

He often omitted his name; and then he uſually ſubſtitutes the initials, "N. C. fecit."

## NOEL or NATALES R. COCHIN.

Flouriſhed, 1691.

He was probably of the ſame family with the preceding artiſt, and engraved ſomewhat in the ſame ſtyle; but not with equal ſucceſs. We have a great number of coarſe dark etchings by this artiſt; among the reſt, *St. Anthony reſtoring a foot to a boy,* which had been cut off, a middling ſized upright plate. A *holy family,* from Titian, and ſeveral of the plates for the volume of prints, from ſelect pictures, with a diſſertation upon them by Carolina Catherina Patin, daughter of the celebrated phyſician Charles Patin. The title runs thus: *Tabellæ ſelectæ ac explicatæ à Carola Catherina Patina, Pariſina Academica.* Batavii 1691. The ſame work was alſo publiſhed at Venice, with an Italian tranſlation of the diſcourſes, the ſame year. The prints, however, do no kind of honour to the artiſt who engraved them.

## CHARLES NICHOLAS COCHIN.

Flouriſhed, 1750.

By this ingenious artiſt, we have ſeveral good prints in the modern French ſtyle. They are very ſlight, in general; and the drawing of the naked parts of the human figure is rather mannered than correct. Yet his prints poſſeſs a certain ſpirited touch, which renders them agreeable to the eye. Among others by his hand are the following:

The *meeting of Jacob and Eſau,* a middling ſized upright plate, from Le Moine.

*Jacob and Laban,* the ſame, its companion, from Reſtout.

*Alexander*

*Alexander and Roxana*, two plates, from the ſtudies of Raphael, for the Crozat collection.

He alſo engraved from a variety of other maſters.

MARIE MAGDALENE HORTHEMELS, the wife of Nicholas Cochin, engraved alſo; and his ſon CHARLES NICHOLAS COCHIN, a very ingenious deſigner and engraver, is living at preſent, and a member of the Royal Academy of Arts at Paris.

## MICHAEL COCK. See COXIE.

## JEROM COCK.

Flouriſhed, 1550.

This induſtrious man is better known as a printſeller and publiſher, than as an engraver. However, we have a ſufficient number of prints, which are the productions of his own point; and the chief among them are *ruins and ancient remains, in and about Rome*, and a ſet of *landſcapes* after old Brughel. He was born at Antwerp, where he reſided and carried on a great commerce in prints. According to Florent le Comte, he engraved in that city the *ſeven liberal arts*. His etchings are very ſlight, executed in a poor ſcratchy ſtyle, and without effect; his name is frequently reverſed upon the plate; he ſigns them "H. Cock fecit," and uſually adds the date, as 1550, 1551, &c.

He alſo engraved from Michael Coxie, Martin Hemſkirk, and other maſters.

## JOHN CLAUSE DE COCK.

Flouriſhed,

By this artiſt, who appears to have been a painter, we have a ſlight etching in a free maſterly ſtyle. It repreſents the *martyrdom of a ſaint*, whoſe hands are firſt cut off. His name is affixed, *Joan. Claus. de Cock fecit.*

## COCK.

Flouriſhed, 1559.

He was a Dutchman, and, according to Virtue's Catalogue publiſhed by the Hon. Mr. Walpole, engraved an oval portrait of the *queen of Scots*, from a genuine picture; but, adds he, it is not certain, that he was in England. This print is dated 1559: he might be a relation of the above artiſt.

## THOMAS COCKSON.

Flouriſhed, 1630.

This artiſt, apparently an Engliſhman, engraved a great variety of portraits, entirely with the graver, in a neat, ſtiff ſtyle, which ſeem to prove, that he had much more induſtry than genius. He ſometimes uſed a mark, compoſed of a T. and a C. joined together, in the manner as expreſſed upon the plate

plate at the end of the volume. Among the prints executed by him are the following:

*King James the Firſt ſitting in parliament*, a whole ſheet print.
*King Charles the Firſt ſitting in parliament*, the ſame.
*Princeſs Elizabeth*, daughter to James the Firſt.
*Charles earl of Nottingham*, on horſeback.
*Francis White*, &c.

## PETER COECK.

Born, Died, 1550.

This artiſt was born at Aloſt in Flanders, and became a painter of ſome eminence, as well as an architect. To perfect himſelf in his ſtudies, he went to Italy. Prior to his return to Flanders he made a voyage to Turkey, where he drew whatever he found remarkable concerning the manners and cuſtoms of the Turks. Theſe he cut on ſeven wooden blocks, divided into as many compartments, which being joined together make a very large long print, reſembling a frieze. On a tablet, belonging to the firſt block, is written in bad French, *les moeurs et fachom de faire de Turcz, avecq les Regions y appertenantes, ont eſt au vif contrefaicetz par Pierre Coeck d'Aloſt, luy eſtant en Turque, l an de Jeſu Chriſt MDXXXIII. le quel auſſy de ſa main propre a pourtraict ces Figures duyſantes a l'impreſſion dy'celles.* That is, the manner and cuſtoms of the Turks, with the countries belonging to them, were drawn from nature by Peter Coeck of Aloſt, when he was in Turkey, the year of Jeſus Chriſt 1533; who alſo with his own hand executed theſe prints according to the drawings he had made. And upon a tablet in the laſt block is this inſcription: *Marie ver Hulſt, vefue du dict Pierre d'Aloſt, treſpaſſe en l'an MDL. a faict imprimer les dict Figures, ſoubz grace et privilege d'l'imperialle majeſte en l'an MCCCCCLIII.* In Engliſh: Mary Verhulſt widow of the ſaid Peter d'Aloſt, who died in the year 1550, cauſed theſe figures to be printed under the grace and privilege of his imperial majeſty 1553. This large print contains a vaſt number of figures, all executed with great care, but not much taſte. The work is, however, very curious; and doubtleſs at that time was very eſtimable.

## JAMES COELMANS.

Born, 1670. Died,

This artiſt was born at Antwerp about the year 1670, and was the diſciple of Cornelius Vermulen. M. de Boyer, comte d'Aguilles, and counſellor of the parliament at Aix in Provence, employed this artiſt, conjointly with Sebaſtian Barras, to engrave his collection of pictures by the great maſters. The ſet of engravings was finiſhed, A. D. 1709, but did not appear till 1744. This is Coelmans' largeſt and beſt work. He executed his plates chiefly with the graver, in a dark, heavy ſtyle. His lights are uſually ſudden and unharmonized, and his drawing, with reſpect to the naked parts of the human figure, is particularly defective. I think *the murder of the innocents*, from Claude Spierre, and the *fall of the giants*, with *Victory crowning David*, from Nicholas Pouſſin, may be reckoned among his beſt prints for the above mentioned collection.

## LAUVERS COENRADT.

Flouriſhed,

This artiſt engraved part of the portraits for the collection of cardinals, publiſhed by Roſſi; but theſe plates do him no great credit.

## COGET. See Cochet.

## S. COIGNARD.

Flouriſhed, 1702.

The name of an obſcure and indifferent engraver, affixed to the following prints: the portrait of *Sir Chriſtopher Wren*, in octavo; *John Dryden the poet*, a bad copy of the print from Kneller by Edelink. The latter is dated 1702.

## STEPHEN COLBENSCHLAG, or COLBENIUS.

Flouriſhed,

This artiſt, who flouriſhed at the commencement of the laſt century, was a native of Germany; but he reſided at Rome, where he engraved ſeveral plates from Dominichino and other maſters. The mark attributed to him is compoſed of three letters joined together, namely, an E. a C. and an L. The firſt is the initial of his baptiſmal name, when written in the French ſtyle *Etienne*. I ſhall only notice,

A *deſcent from the croſs*, a middling ſized upright plate, from Annibale Carracci.

The *adoration of the ſhepherds*, from Dominichino, a middling ſized upright plate.

## HUMPHRY COLE.

Flouriſhed, 1572.

This artiſt was born in the north of England, and is ſuppoſed to have been brother to Peter Cole the painter, mentioned by Meres, in his *Wit's Commonwealth*, A. D. 1572. He belonged to the mint in the Tower; and the Hon. Mr. Walpole ſuppoſes him to be one of the engravers, employed by archbiſhop Parker; for he engraved a large *map and frontiſpiece*, in which is repreſented a portrait of *Queen Elizabeth*, and the earl of Leiceſter as Joſhua, and lord Burleigh as David, accompanying her. Both of them for the folio edition of the bible, known by the name of Parker's Bible. It was publiſhed, A. D. 1572.

## J. COLE.

Flouriſhed, 1720.

A very indifferent engraver, employed principally by the bookſellers, and upon works of the commoneſt kind. One of the beſt prints that I recollect

to

to have ſeen by him, is a view of the *Royal George*, a large plate, length-ways, from T. Baſton. It is executed entirely with the graver, and chiefly with a ſingle ſtroke: what little hatching is introduced is croſſed ſquarely upon the firſt ſtroke. It is highly probable, that the following engravers were of the ſame family, namely,

B. Cole, by whom, among other things, is the portrait of Mrs. *Behn*; and N. P. Cole, who engraved the portrait of *James Puckle*, &c.

## FRANCOIS COLIGNON.

Flouriſhed, 1646.

Apparently a Frenchman by birth; but he was eſtabliſhed at Rome, where he carried on a conſiderable commerce in prints. His great excellency lay in *views of buildings, gardens*, &c. with ſmall figures, which he executed in a free, ſpirited ſtyle, and at times he reſembles Callot, De la Bella, and Iſrael Silveſtre; from all of which maſters he engraved. He did many of the plates for the collection of all the principal cities and towns in Europe; alſo ſome of thoſe for the great collection of plans and views publiſhed under the direction of M. de Beaulieu. He alſo engraved many plates from compoſitions of his own.

## ADRIAN COLLAERT.

Flouriſhed, 1550.

An artiſt of great merit, born at Antwerp. After having learned in his own country the firſt principles of engraving, he went to Italy, where he reſided ſome time to perfect himſelf in drawing. He worked entirely with the graver, in a firm, neat ſtyle, but rather ſtiff and dry. The vaſt number of plates executed by his hand, ſufficiently evince the facility with which he engraved; and though exceedingly neat, yet they are ſeldom highly finiſhed. His maſſes of lights are rarely well managed, or ſkilfully blended; and from their being too much ſcattered, and equally powerful on all parts, they impoveriſh, and in ſome inſtances, entirely deſtroy the effect. To make up for theſe deficiencies, which was rather the fault of the time than of the artiſt, he drew admirably. The heads of his figures are, frequently, beautiful and characteriſtic, and the other extremities very correctly marked. I ſhall only notice the following prints by his hand:

The *Iſraelitiſh women ſinging the pſalm of praiſe for the deſtruction of the Egyptian hoſt in the Red Sea*, a middling ſized plate length-ways, from J. Straden.

*St. Martin dividing his cloak between two beggars*, a middling ſized upright plate, from the ſame maſter.

Great part of the plates for a ſet of prints, repreſenting the *life and paſſion of Chriſt*, which conſiſts of 50, from Martin de Vos.

A *ſet of hermiteſſes*, engraved conjointly with his ſon John Collaert.

The *twelve months*, in circles, from Hans, or John Bol.

The *twelve months*, from Joſſe Momper; theſe Callot copied.

He alſo engraved from a variety of other maſters, and ſometimes uſed the marks which are copied on the plate at the end of the volume, compoſed of an A. and a C.

## HANS or JOHN COLLAERT.

Flouriſhed, 1600.

This excellent artiſt was ſon to the foregoing. He drew and engraved exactly in the ſtyle of his father; and was, in every reſpect, equal to him in merit. He muſt have been very old when he died; for his prints are dated from 1555 to 1622. He aſſiſted his father in all his great works, and engraved beſides a prodigious number of plates of various ſubjects. I ſhall only notice the following:

*Moſes ſtriking the rock*, a large print, length-ways, from Lambert Lombard. A great number of ſmall figures are introduced into this print; and they are admirably well executed: the heads are fine, and the drawing very correct. This I conſider as one of his beſt prints. It was publiſhed by Jerom Cock, 1555, and is marked "Hans Collaert fec."

*Time and Truth*, a ſmall upright plate, from J. Straden: this is very neatly engraved.

The prints for the *Miſſal of Moretus*, from the deſigns of Rubens.

Part of the plates for the *Life of Chriſt*, from Martin de Vos, mentioned above in the liſt of his father's works.

A ſet of twenty middling ſized plates, length-ways, entitled, NOVA REPERTA, from the deſigns of J. Straden. They repreſent in a ſort of emblematical manner, the *modern inventions: as, printing, the uſe of guns, the compaſs*, &c.

He alſo engraved a great number of *hiſtorical ſubjects*, as well ſacred as prophane, *titles to books*, &c. from Martin Hemſkirk, Joſſe Momper, Henry Goltzius, and other maſters. He ſometimes marked his plates with the initials of his name only: as, H. C. F. the F. as uſual ſtanding for fecit.

CHARLES COLLAERT appears to have been of the ſame family with the preceding artiſt, and publiſhed many of the plates, engraved by the father and ſon; but I do not recollect that he engraved himſelf.

Mr. Evelyn, upon what authority I know not, mentions the name of Collaert without any diſtinction detween the father, ſon, or relation; and ſays he "*graved ſome things rarely in ſteel.*"

## COLLET.

Flouriſhed, 1770.

He engraved part of a ſet of plates of *ornaments for goldſmiths and jewellers*, from the deſigns of Gilles Legare, which were publiſhed at Paris. They are very neatly executed with the graver.

## JOHN COLLET.

Flouriſhed, 1760.

He was a painter of ludicrous ſubjects. His works are well known. He was

was a very ingenious, ſenſible man; but extremely ſhy. He etched two plates; one repreſenting *antiquarians ſmelling to the chamber-pot of queen Boadicea*; and the other a *monkey pointing to a very dark picture of Moſes ſtriking the rock*, in ridicule of the admirers of Rembrandt Gerretz, whoſe works were then much in faſhion. This has ſince his death been attributed to Hogarth, partly owing to the head of a connoiſſeur in a tye wig, which was etched by Dawes, a pupil of that maſter. A little before Mr. Collet's death he retired to Chelſea, having by the deceaſe of a relation inherited a comfortable annuity. Mr. Groſſe obligingly favoured me with this account of Mr. Collet and his etchings.

## RICHARD COLLINS.

Flouriſhed, 1676.

A very indifferent engraver, who reſided at Antwerp, towards the concluſion of the laſt century, by whom we have *Eſther before king Ahaſuerus*, a large plate, length-ways, from Rubens: Panneels alſo copied the ſame picture. Several *portraits* in a neat, laboured ſtyle; and ſome *antique ſtatues*, from the drawings of Sandrart, &c. To the portrait of *Anna Adelhildis uxor principis de la Tour et Taſſis*, he ſigns his name, *Richard Collins, chalcographus Regis*, and adds, *advivum del. et ſculp. Bruxella* 1682. Mr. Walpole mentions Richard Collins jun. a name affixed to a print, engraved for the *life of Francis Peck the antiquary*.

## JOHN COLLINS.

Flouriſhed, 1682.

What countryman this engraver was I cannot diſcover; but I think it appears, that he reſided in England. By him we have ſome very indifferent copies from the groteſque figures, publiſhed by the Bonnarts in France, called *Signior Scaramouch and his company of comedians*. They are middling ſized upright plates, a ſingle figure on each. We have alſo ſome portraits by him, equally indifferent. Among them, the head of *Keay Nabe Naia wi-praia*, principal ambaſſador from the *Sultan Abdulcahar, king of Suroſoan*, printed from N. Yates, dated 1682. Add to theſe the *funeral proceſſion of George duke of Albemarle*. There are alſo ſome etchings by him.

## M. COLM.

Flouriſhed,

A name affixed to a ſmall head of *queen Elizabeth* in an oval, engraved for the Genealogy of the Kings of England from the Conqueſt, quarto.

## COSMIO COLOMBINI.

Flouriſhed, 1754.

A modern Italian artiſt, who engraved ſome of the plates for the *Muſeo Fiorentino*, &c.

A. D.

## A, D. COLONIA.

Flouriſhed,

This name is affixed to a ſlight incorrect etching, which has nothing to recommend it, repreſenting *Apollo with the Muſes*; a ſmall upright plate.

## MICHAEL COLYN.

Flouriſhed,

This artiſt, who is ſaid to have been a native of Antwerp, engraved the *Change at Amſterdam*, &c.

## JOVAN COMIN.

Flouriſhed,

This name is affixed to ſome plates of *antique ſtatues*, executed entirely with the graver, in a very ſtiff, taſteleſs ſtyle. The originals, from whence theſe prints were taken, are in the Guiſtinian gallery.

## CAMMILLO CONGIO.

Flouriſhed,

This engraver flouriſhed the beginning of the laſt century; and by him we have a great variety of engravings from Tempeſta, Andrea L'Ancona, Bernard Caſtelli, Gaſper Celio, and other maſters. His plates are uſually marked with two C's, the top of one joined to the bottom of the other, in the manner expreſſed upon the plate at the end of the volume; or in this manner: C. C. F. the F. ſtanding for fecit.

## CORNELIUS CONINCK.

Flouriſhed,

An artiſt of great merit, by him we have the portrait of *Adrianus Tetrodius* of Haerlem, a ſmall upright plate from Grebber, executed with the graver in a neat pleaſing ſtyle, well drawn, and the effect is clear and good.

## SOLOMON CONINCK, or KONNINCK.

Born, 1609. Died,

This artiſt was a native of Amſterdam. He firſt ſtudied under Francois Fernando, and afterwards became the diſciple of Nicholas Moyaert. He excelled in hiſtorical painting, and we have by him ſeveral etchings from his own compoſitions, in imitation of the ſtyle of Rembrandt.

## ABRAHAM CONRAD.

Flouriſhed,

This engraver, according to Baſan, was a native of Holland, and flouriſhed towards the end of the laſt century. He was chiefly employed in engraving portraits, which he performed with great ſucceſs; and ſometimes from

from his own deſigns. His works prove him to have been a man of great ability. I ſhall only mention the portrait of *Jacob. Friglandus*, in which he has finely imitated the ſtyle of Lucas Voſterman, and that of *Godefroid Hotton*. A half figure, from H. Merman. In finiſhing the face he has ſcratched the copper with the point of the graver, in a manner bearing ſome ſlight reſemblance to that adopted by Worlidge.

## GIOVANNI BATISTA CONSTANTINI.

Flouriſhed, 1619.

From the appearance of this artiſt's works, I ſhould ſuppoſe he was a painter, for he etched in a ſlight, free ſtyle, ſomething reſembling that of Guido, but not ſo correct or maſterly. I have ſeen by him, a ſmall *Bacchanal* ſurrounded with a grape vine in the faſhion of a border, a circular plate, from Guido. It is dated 1619, and the name by miſtake is written *Coſtantino*; to it he adds the word *Roma*, probably he reſided in that city.

## PETER COOL.

Flouriſhed,

This name is affixed to a middling ſized upright print, repreſenting *Chriſt carrying his croſs, with St. Veronica, and ſeveral other figures*, from Martin de Vos. It is executed with the graver in a ſtiff, coarſe ſtyle; and the drawing is exceedingly defective.

## PETER COMBES.

Flouriſhed,

An engraver in mezzotinto, by whom we have a ſmall whole length portrait of *Maſter Charles More, ſon to the biſhop of Ely*. This print poſſeſſes a very ſmall ſhare of merit.

## RICHARD COOPER.

Flouriſhed, 1730.

This artiſt, who was a painter, reſided at Edinburgh. He engraved the portrait of *William Carſtares*, and of *Andrea Allan* the painter, after W. Robinſon.

## RICHARD COOPER.

Flouriſhed, 1762.

This artiſt reſided at London, and engraved portraits. Among others, are the *five children of Charles the Firſt, with the great dog*, from Vandyck; alſo the portrait of *Taylor, the oculiſt*.

EDWARD COOPER, the printſeller, is alſo thought to have engraved; but I do not recollect his name, as an engraver, to any of the plates publiſhed by him.

## C. CORBUTT.

Flouriſhed, 1760.

A modern mezzotinto ſcraper, who reſided at London. By him we have ſeveral portraits from different maſters; among the reſt, that of *Anne Baſtard*, of Kitely in Devonſhire.

## R. CORDIER.

Flouriſhed, 1647.

This engraver, a native of Abbeville in Picardy is mentioned by Florent le Comte, who attributes to him the engraving of a *writing book*, for Petre, the writing-maſter at Paris; and another for Louis Barbedor. He alſo engraved a map of the *port of Breſt*. I ſuppoſe he was little more than a writing engraver; but I never ſaw any of his performances.

## FRANCESCO CORDUBA.

Flouriſhed,

This artiſt, who adds *Eques*, or Knight to his name, imitated the ſtyle of Callot. We have engraved by him from drawings of his own, a ſet of middling ſized upright plates of the *fountains which are in the gardens at Rome*; and he has introduced many little figures. Theſe plates are ſlightly etched, and with ſome ſpirit. He ſigns his name *Eques Franc. Corduba del et ſculp.*

## CHRISTOFANO CORIOLANO.

Flouriſhed,

This artiſt, according to M. Heineken, was a native of Nuremberg, and an engraver on wood; but none of his works are ſpecified.

## BARTOLOMEO CORIOLANO.

Flouriſhed, 1637.

This artiſt was the ſon of Chriſtopher Coriolanus, mentioned in the preceding article, and was alſo an engraver on wood. He was born at Bologna in Italy, as appears from the inſcription at the bottom of his prints. It ſeems that he was honoured with a title; for he adds the word *Eques*, or Knight, to his name; and according to Papillon, he pretended to have been a deſcendant from Caius Martius Coriolanus, the great Roman general. He learned the art of deſign in the famous academy of Bologna, founded by the Carraccii; and he applied his ſtudies to engraving on wood in chiaro-ſcuro. In general, he uſed no more than two blocks of wood; on the firſt he cut not only the outline, but the darker ſhadows, in imitation of the hatchings with a pen; and the ſecond block ſerved for the demy tint: and with theſe two blocks ſo judiciouſly managed he produced a pleaſing effect. We ſee by the bold ſpirited works of this maſter, that he drew admirably well. His heads are finely characteriſed; and the other extremities of his figures are

marked in a maſterly ſtyle. I can only mention the following prints by this artiſt:

*St. Jerom*, a half figure, a ſmall upright print from Guido. This print is engraved on three blocks of wood; the firſt for the outline and dark ſhadows; the ſecond for the middle ſhadows; and the laſt for the lighteſt tints. It is inſcribed, "Barthol. Coriolanus Eques ſculpſit, Bonon. 1637."

The *fall of the giants*, a large upright print, on four ſeparate ſheets, which paſte together.

Two female figures from Guido, marked, Romæ 1627.

TERESIA MARIA CORIOLANIO, the daughter of this artiſt, painted and engraved alſo for her amuſement.

## GIOVANNA BATISTA CORIOLANO.

Flouriſhed, 1639.

This artiſt was brother to Bartholomew Coriolanus, mentioned in the preceding article. He was born at Bologna, and, after being inſtructed in the firſt principles of deſign, became the diſciple of Valiſco, a painter of ſome eminence. As a painter, I believe, he never acquired any great degree of reputation. He engraved a variety of prints both on wood and copper; but the former, in my opinion, are greatly ſuperior to the latter.

I ſhall mention the following only by this artiſt: Some heads cut on wood, in a bold, free, ſpirited ſtyle; among the reſt, the portrait of *Fortuniùs Licetus Genevenſis*, dated 1689. *Chriſt crowned with thorns*, a middling ſized upright copper plate, from Ludovico Carracci, a ſlight, bold etching. He alſo engraved from Guercino, and other great maſters.

JOACHIM THEODORVS CORIOLANUS, the name latiniſed of an artiſt, perhaps of the ſame family with the preceding. According to Papillon, he engraved on wood, and flouriſhed in the year 1600; and marked his prints with theſe initials, I. T. C. F. B. for "Joachim Theodorus Coriolanus fecit Baſileæ;" but that author has not ſpecified any of his works.

## JOHN BAPTIST CORNEILLE.

Born, 1636. Died, 1695.

This artiſt was born at Paris, A. D. 1636, and inſtructed in the principles of painting by his father, Michael Corneille, under whom he attained to a conſiderable degree of perfection. He alſo etched ſeveral very ſpirited plates, and finiſhed them with the graver, in a ſtyle far ſuperior to what one uſually meets with from the hand of the painter. Among others, is a figure of *Mercury flying in the air*, from a compoſition of his own. This print is in the *Cabinet des Beaux Artes*, publiſhed at Paris 1690, by Perault. Corneille died A. D. 1695, aged 59.

## MICHAEL CORNEILLE.

Born, 1642. Died, 1708.

This great artiſt, whoſe works do not appear to me to be ſo well known or eſteemed, as they juſtly deſerve, was a painter, brother to John Baptiſt Corneille,

neille, mentioned in the preceding article, and his father's pupil. He went to Italy to complete his ſtudies, and perfect himſelf in the art of deſign. He underſtood the management of light and ſhadow, ſo as to produce a powerful and pleaſing effect; and though he chiefly excelled in hiſtory, he alſo ſucceeded greatly in landſcape. I ſhall confine my obſervations to his etchings only; and beg the indulgence of criticiſing a little upon the four following ones. They are middling ſized plates, length-ways, and repreſent, 1. The *Deity appearing to Abraham.* 2. *Abraham journeying with Lot.* 3. *Abraham overcoming the army of the confederate kings.* 4. *Abraham ſetting out with his ſon Iſaac to ſacrifice him.* They are etched in a fine, bold, free, ſtyle; the compoſitions are full of grandeur; the heads are peculiarly characteriſtic; the extremities, like thoſe of Raphael, are finely drawn, and the draperies diſpoſed with the greateſt taſte. One may ſee how cloſely he has ſtudied the celebrated Italian painters, and admire the good uſe he has made of thoſe ſtudies. The figure of Abraham, in the laſt, has much of the ſtyle of Polidoro Carravagio in it; and all the naked figures, in the third, are drawn in the manner of the Carraccii. He died at Paris, A. D. 1708, aged 66. I ſhall mention beſides, by this artiſt,

A *holy family, with Elizabeth and St. John in a landſcape,* a ſmall plate, length-ways, from Raphael.

*St. Andrew kneeling before the croſs,* a beautiful ſmall upright plate, from a compoſition of his own.

*St. Francis interceding with Chriſt for the redemption of mankind,* a middling ſized upright plate, from the ſame.

*Notre Dame des Anges* called *la Portioncule,* a middling ſized upright plate.

## LAMBERT CORNELIS.

Flouriſhed,

This engraver worked, I believe, chiefly for the bookſellers; and his employment ſeems to have been principally in the portrait line. We have by him, among others, the portrait of *Tycho Brahe,* the aſtronomer.

## CORNHERT. See CUERENHERT.

## CORNISH.

Flouriſhed,

An obſcure engraver, by whom, among other things, we have the portrait of *Dr. Charles Roſe,* a ſlight etching in quarto.

## VINCENT CORONELLI.

Born, Died, 1718.

This artiſt was a native of Venice, where he engraved ſome *maps,* which are dated 1697.

## P. CORONELLI.

Flouriſhed, 1716.

This artiſt, who probably was of the ſame family with the preceding, engraved the plates for a work, entitled, *Roma Antica Moderna del P. Coronell coſmografo Publico ad uſo de ſuoi Argonauti in Venezia*, 1716. They are poor, ſlight, indifferent etchings, conſiſting of *views of buildings*, &c. ſmall plates, length-ways.

## CORREGIO. See ALLEGRI.

## JEROM CORRIDORI.

Flouriſhed,

A native of Modena, and reſided at Rome, where he publiſhed many fine prints. He is ſpoken of with great commendation in the Abecedario. And it ſeems, that his great talents loſt him his life; for being puſhed into the Tyber by ſome envious perſon, he was unfortunately drowned. He is mentioned as an engraver; but I do not recollect to have ſeen any of his works.

## NICOLO CORSI.

Flouriſhed, 1503.

He was a native of Genoa, and a painter of ſome eminence. To him is attributed the engraving of a portrait of *Franceſco Mazzuola*, called Parmigiano.

M. ANTONIO CORSI, is the name of a modern engraver, who flouriſhed 1760, and executed ſome of the plates for the Muſeo Fiorentino.

## CORNELIUS CORT.

Born, 1536. Died, 1578.

This juſtly celebrated artiſt was born at Hoorn in Holland, A. D. 1536. After having learned the firſt principles of drawing and engraving, (perhaps from Cuerenhert) he went to Italy to complete his ſtudies, and viſited all the places, famous for the works of the great maſters. At Venice he was courteouſly received by Titian; and engraved ſeveral plates from the pictures of that admirable painter. He at laſt ſettled at Rome, where he died 1578, aged 42.

This artiſt worked entirely with the graver, in a bold, open, ſlight ſtyle. His back-grounds eſpecially, if they be landſcapes, are executed with much taſte and freedom, and evidently ſhow the great command he had of that inſtrument. But there is a dryneſs and ſtiffneſs, in general, about his figures, particularly thoſe that are covered with drapery, which frequently, joined with a want of harmony, produces an unpleaſing effect. His drawing is uſually correct and maſterly; ſometimes, indeed, the outlines are hard and the extremities marked in a negligent, ſlovenly manner. But in his beſt prints, theſe faults are by no means conſpicuous. Baſan ſays of him, that he was "the beſt engraver with the *burin* or graver only, that Holland ever pro-

"duced. We find in his prints," adds he, "correctneſs of drawing, and an ex-"quiſite taſte." This compliment perhaps, by ſome connoiſſeurs, may be thought to be a little overſtrained; but that he was an artiſt of great merit, muſt be allowed by all, who are acquainted with his works, though he was not always equally happy in the execution of them. Baſan with great juſtice, praiſes the taſte and lightneſs of touch, with which he engraved landſcapes, and that without the aſſiſtance of the point. It is no ſmall honour to this artiſt, that Agoſtino Carracci was his ſcholar, and imitated his ſtyle of engraving, rather than that of any other maſter. I ſhall mention by him the few following prints only, his engravings being very numerous (151 according to Abbé Marolles) and by no means uncommon.

*Paradiſe*, a large upright plate, from Titiano, dated 1566.

*St. Jerom*, a ſmall upright plate, from the ſame maſter, dated the ſame.

The *diſcovery of the incontinency of Caliſta*, a large upright plate, from the ſame, dated the ſame.

*Prometheus chained to the rock*: this figure is finely drawn; a middling ſized upright plate, from the ſame maſter, and dated the ſame.

The *ſeven penitents*. Theſe are ſeven large landſcapes, with ſmall figures of the Saints, Mary Magdalen, St. Anthony, &c. Six of them are upright plates, and the ſeventh, length-ways, from Jerom Mutian, dated from 1575 to 1573.

A *holy family, with St. Jerom ſtanding in front, and Mary Magdalen kiſſing the feet of the infant-Chriſt*, a large upright plate from Corregio. Agoſtino engraved the ſame ſubject; and both are dated 1586. They are not eaſily diſtinguiſhed from each other.

The *adoration of the ſhepherds*, from Polydore, a large plate, length-ways.

A *holy family*, with St. John holding a bird, a middling ſized upright plate from Frederico Baroccio, a very fine print, dated 1577.

The *adoration of the ſhepherds*, a middling ſized upright plate, from M. R. Senenſis, dated 1568.

A *ſaint reading, holding a lily, repreſented in a landſcape*, a middling ſized upright plate, from Bartolomeo Spranger. The back ground to this plate is remarkably fine It is dated 1573.

The *tranſfiguration*, from Raphael, a large upright plate. In this print the artiſt has greatly failed; the character and expreſſion of the heads, ſo admirable in the picture, are quite loſt in the engraving.

The *laſt ſupper*, a large upright plate, from Tadeo Zuccaro.

The *laſt ſupper*, the ſame, from Livio de Forli, called Livio Agreſti, dated 1578.

*Chriſt praying in the garden*, a middling ſized upright plate, without the name of the painter or the engraver. This print is diſtinguiſhed by a ſmall inſtrument at the bottom of the plate, near the feet of one of the diſciples, which is uſually taken for a lamp; and for this cauſe the engraving has been attributed to an old maſter, who flouriſhed 1509, and uſed a mark ſomething reſembling it. See this mark copied on the plate at the end of the volume. He alſo engraved from Michael Angelo, Andrea del Sarto, M. Heemſkerck, Franc. Floris, James Stradan, Marcello Venuſti, and other maſters.

maſters. Thoſe from Heemſkerck appear to have been his firſt works, and executed before he left Holland. They are *bible ſubjects*, and very indifferently executed.

## GIACOMO CORTERI, called BOURGUIGNON.

Born, 1621. Died, 1676.

This admirable and well known artiſt was born at St. Hippolito, in Franche Compte. His great excellence conſiſted in painting *hiſtorical ſubjects, and battles*, particularly in the laſt. He had occupied a poſt in the army himſelf; and from being an eye witneſs of ſeveral actions, he compoſed thoſe ſubjects with great fire and ſpirit. In Italy, where he went whilſt young, he formed an acquaintance with Guido and Albano, and profited not a little from their inſtructions. He was exceedingly expeditious in the execution of his pictures; and it is ſaid, that he never found it neceſſary to make a ſketch of the ſubject he meant to paint before-hand; but drew it at once upon the canvaſs, and proceeded to the finiſhing of it. He entered into religious orders, and became a jeſuit. He died at Rome, A. D. 1676, aged 55 years. By this artiſt we have ſome ſmall etchings of *battles*, very ſlight, but prodigiouſly free and maſterly. The maſſes of light and ſhadow are finely preſerved in them, ſo as to produce a powerful and ſtriking effect. He was not equally ſucceſsful in drawing of the naked parts of the human figure, wherever we find them repreſented by him they are incorrect.

## GUGLIELMO CORTERI.

Born, Died, 1679.

This artiſt, who was brother to the preceding maſter, was ſcholar to Pietro da Cortona. He is ſpoken of alſo, as a painter, with commendation. He died at Rome, A. D. 1679, two years after his brother. We have but one engraving by him, which repreſents *Tobias burying the dead*, from a deſign of his own.

## JOHN AUGUSTUS CORVINUS.

Flouriſhed,

A modern German engraver of views, buildings, &c. which he executed in a ſtyle ſufficiently neat, but ſtiff and without taſte. Among other things by him, are a ſet of ornaments for *ceilings*, from the deſigns of Carlo Maria Pozzi, in large folio. He engraved moſt of the plates for the work, entitled, *Repreſentatio Belli ob ſucceſſionem in Regno Hiſpanico*, &c. a large folio volume, publiſhed at Augſburg. And great part of the plates for a work, containing *views of churches*, &c. at Vienna, which was alſo publiſhed at Augſburg by John Andrea Peeffel, 1724, are by him.

## LOUIS COSSIN.

Flouriſhed, 1690.

This engraver appears to have been a native of France. He reſided at Paris.

Paris, and called himſelf engraver to the king. He worked entirely with the graver in a poor, taſteleſs ſtyle. In drawing and effect he is alſo exceedingly deficient. Among other things by him, is a figure repreſenting *Sculpture*, in the *cabinet des Beaux Artes*, publiſhed at Paris, A. D. 1690. He alſo engraved ſome few portraits, which are however of but little value.

## LAURENCE JOHNSON COSTER.

Born, Died, 1441.

I ſhall by no means enter into the long and unſatisfactory diſpute concerning this artiſt, or whether ſuch an artiſt really exiſted or not. The Dutch have laid claim to the invention of engraving on wood, and the ſtill nobler art of printing, which appears immediately to have followed. And according to them, the following trivial accident gave birth to both. Coſter one day walking in a wood, near the city of Haerlem, where he was born, amuſed himſelf with cutting letters upon the bark of a tree, which for fancy ſake being impreſſed upon paper, he printed one or two lines, as a ſpecimen, for his children. He then proceeded to cut letters in wood, and joined them together with thread; and by degrees produced a book, entitled, *Speculum Salvationis*, which he ornamented with vignettes, cut in wood. There are alſo ſome rude portraits attributed to this doubtful artiſt; but as every one may not poſſeſs Baron Heineken's *Idea Generale d'une Collection d'Eſtampes*, wherein a full account is given of this man, and the works attributed to him, (which, indeed, the author looks upon as entirely fabulous) I will tranſcribe his liſt.

A ſmall *buſt of a man*, with a cap, near two inches high, by one inch wide, marked Laurence Jaſtoen, ſuppoſed to be the portait of Coſter.

A *buſt of an old man in profile*, two inches high, by one inch and three quarters wide, marked at bottom, Halckart Seil da Harleim.

Another *buſt*, the face turned to the left, marked Ja Dadin d har.

Another *buſt*, a three quarter face, marked on the back-ground towards the left with an L. and below Hugo Jacob' ſoe d Lid.

Another, marked Jan van Hemſen Scilder d Harlem.

Another, marked Alb Dbatis Scilder Harlem.

Another, of which the mark is not plain, but appears to be, *J. v. Merken*.

In the royal library at St. James's is a *Virgin, with the inſtruments of Chriſt's ſufferings*, attributed alſo to Coſter.

I ſhall have occaſion to ſpeak of this man again, in the Eſſay on the riſe and progreſs of engraving on wood, which will be given in the ſecond volume.

## D. COSTER.

Flouriſhed,

The name of an obſcure engraver, affixed to the portrait of *Franc. Hals* the painter, from Vandyck.

JACOPO

## JACOPO COTTA.

Flouriſhed,

This name is affixed to an etching which I have before me, very badly executed, and exceedingly defective in the drawing. The ſubject, I believe, is the *meeting of Iſaac and Rebecca*. Two men are unloading a horſe in the front: it is a middling ſized plate, length-ways, from Storer.

## PETER COTTART.

Flouriſhed,

This artiſt was an architect, and flouriſhed in the ſeventeenth century. By him we have ſome rough etchings of *vaſes and ornaments*, See the monogram, with which he uſually marked his engravings, on the plate at the end of the volume.

## J. DE COURBES.

Flouriſhed,

An artiſt of no great merit, chiefly employed for the bookſellers. By his hand, among others, we have the portrait of *Sir Philip Sidney*, a ſmall octavo oval plate. *Mary counteſs of Pembroke*, a ſmall octavo. As he does not cite the name of the painter, and adds the letter F. for fecit to his name, it is probable, that he engraved them from deſigns of his own.

## COUCHET. See COGET.

## ANNE PHILBERT COULET.

Flouriſhed, 1760.

This lady is mentioned by Baſan, as reſiding at Paris. By her hand we have ſeveral very pretty landſcapes, well etched and retouched with the graver, in a ſtyle that does her honour: among the reſt,

The *fair afternoon*, a landſcape, ornamented with figures, from Vernet, a middling ſized plate, length-ways.

The *happy paſſage*, and its companion, the *departure of the boat*, two ſea views, the ſame from the ſame.

The *Florentine fiſhermen*, and the *Neapolitan fiſhermen*, companions, middling ſized upright plates, from the ſame.

## COURTOIS. See CORTESI.

## P. F. COURTOIS.

Flouriſhed, 1750.

A young engraver, and native of France; but he never reached any great excellence. We have ſeveral prints by him after *S. Aubin*, and other maſters.

## J. COUSE.

Flouriſhed, 1750.

This artiſt was, I preſume, a native of England, though his works are but little known. He engraved a neat half ſheet view, length-ways, of *Berkley caſtle*, from a drawing by the counteſs of Berkley, and ſome other plates, which prove him to have been no indifferent artiſt.

## ELIZABETH COUSINET.

Flouriſhed, 1760.

This lady was the wife of Lempreur, an engraver of great merit, honoured with the title of engraver to the king, and member of the Royal Academy of Arts at Paris. By Madame Couſinet, we have ſeveral prints, that do her no diſcredit. Among others,

The *pyramid of Sextus*, and its companion, the *columns of Campo-Vacino*, two middling ſized plates, length-ways, ornamented with figures, from J. Paolo Panini. The *departure of Jacob*, a ſmall upright plate, from Boucher, &c.

## H. COUSSIN.

Flouriſhed, 1760.

A modern engraver, who reſided at Aix in Provence, where he etched ſeveral plates from Puget, Rembrant and other maſters.

John Coussin, a painter and deſigner of ſome eminence, and native of France, is ſaid by Papillon to have engraved on wood; but the matter is very uncertain, though it be allowed, that many of his deſigns are cut on wood by the artiſts in that line then living.

## JOHN COUVAY.

Flouriſhed,

This artiſt was a native of France, and flouriſhed towards the concluſion of the laſt century. He worked chiefly, if not entirely, with the graver, in a coarſe bold ſtyle, founded apparently on that of Vilemena. His works are ſlight and heavy. They manifeſt a great command of hand; but little judgment in ſoftening the ſhadows, harmonizing the lights, or keeping the diſtances back, in order to relieve the front and principal figures. His drawing of the naked parts of the human figure is often incorrect, and the extremities are uſually heavy, and badly marked. Among his moſt eſteemed prints are the following.

A *ſaint tempted by the fleſh, has recourſe to the crucifix*, half figures, a ſmall upright plate, from Guercino: a night-piece, and the candle is overturned upon the table.

The *martyrdom of St. Bartholomew*, a middling ſized upright plate from Nicholas Pouſſin. Mitellus engraved the ſame ſubject, under the name of the *martyrdom of St. Eraſmus*.

A ſet

A ſet of ſmall upright plates, entitled *Les Tableaux de la Penitence*, from the deſigns of T. Chauveau.

*Mary queen of Scotland*, a half figure, ſeated, and the execution ſeen through the window. He alſo engraved from Raphael, Annibale Carracci, Guido, Bourdon, Le Sueur, and other maſters.

## MICHAEL COXIS.

Born, 1497. Died, 1592.

This artiſt was born at Mechlin, and learned the firſt principles of painting in his own country; going to Rome, he became the ſcholar of Raphael, and acquired to himſelf a tolerable ſhare of reputation. Many of the old engravers worked from his deſigns. There are a ſet of ſixty-eight prints, repreſenting the *hiſtory of the Arabs*, dated 1567, which are marked with a curious monogram, compoſed of a C. an M. an L. and an F. placed above the M. in the manner repreſented on the plate at the end of the volume. The deſigns for theſe plates are generally attributed to Coxis; and it is thought that he alſo engraved them. Michael Coxis died, A. D. 1592, aged 95 years.

## NOEL COYPEL.

Born, 1628. Died, 1707.

This artiſt was born in Lower Normandy; but diſcovering an early inclination for the arts, he ſtudied under a painter of no great reputation at Orleans, named Poncet; from thence he went to Paris, to perfect himſelf in drawing and painting, and became the diſciple of Charles Errard. His pictures manifeſt a fertility of invention, ſome grace in the compoſitions, and a tolerable good tone of colouring. He drew the human figure with a great degree of correctneſs, but in a mannered ſtyle; and the extremities are not always ſufficiently determined. He died at Paris, where he reſided, A. D. 1707, aged 79 years. By him we have a *holy family*, which he etched with alterations, three times on three ſeparate plates.

## ANTHONY COYPEL.

Born, 1661. Died, 1722.

This artiſt was the ſon and ſcholar of the preceding. He was born at Paris 1661; and his father being nominated director of the academy eſtabliſhed by the king of France at Rome, he accompanied him thither, and employed his time in ſtudying the works of Raphael, Michael Angelo, and Annibale Carracci, with great aſſiduity. The improvement he made during his reſidence in Italy, was ſo great, that at his return to Paris, his merit was generally acknowledged, and he was ranked among the firſt claſs of hiſtorical painters. He died 1722, aged 61 years. We have ſeveral excellent etchings by his hand, very highly finiſhed, eſpecially when conſidered as the works of a painter. The figures in them are correctly drawn, and in a maſterly ſtyle. The character and expreſſion of the heads are admirable, and the general

effect finely harmonized. I ſhall mention the following only from his own compoſitions.

An *ecce homo*, a ſmall upright plate.

*Judith*, the ſame.

*Saint Cecilia*, the ſame.

The *head of Democritus*, the ſame.

Two portraits of *Le Voiſin*, one large and the other ſmall.

*Bacchus and Ariadne*, a large plate, length-ways. This was finiſhed with the graver by Gerard Audran; and is a moſt admirable print.

*Galatea*, the ſame, finiſhed by Charles Simonneau.

## NOEL NICHOLAS COYPEL.

Born, 1692. Died, 1735.

He was brother to Anthony Coypel, and born at Paris. He learned the firſt principles of painting from his father, and perfected his ſtudies without going to Italy. He was alſo a much eſteemed hiſtorical painter, and died at Paris 1735, aged 43 years. We have ſome pretty etchings by him; but not equal to thoſe by his brother. They are as follow, from his own compoſitions:

*Saint Thereſe with many angels*, a ſmall oval plate.

The *triumph of Amphitrite*, a ſmall plate length-ways.

A *woman ſleeping under a canopy, ſurpriſed by a ſatyr*, the ſame.

A *woman careſſing a pigeon*, the ſame.

## CHARLES COYPEL.

Born, 1694. Died, 1752.

He was the ſon of Anthony Coypel, and born at Paris. He was the pupil of his father; and his works are ſpoken of with great commendation. He alſo poſſeſſed great taſte for the Belles Lettres; and diſtinguiſhed himſelf by ſeveral eſtimable writings, which manifeſted at once his delicacy and good taſte. He was made firſt painter to the king of France, and died A. D. 1752, aged 58 years. According to Baſan, he alſo etched ſeveral plates from his own compoſitions.

## FRANCESCO COZZA.

Born, Died, 1664.

A native of Palermo in Sicily, where he received his firſt inſtructions in the art of painting. Going afterwards to Rome, he became the ſcholar of Dominichino; and the progreſs he made under the inſtructions of that maſter was ſuch, as did honour to both. He excelled in hiſtorical ſubjects, and painted much in freſco. He died, A. D. 1664. We have ſome few etchings by him; among others,

*St. Peter's contrition*, which, though ſlightly executed, is well drawn and ſhows the hand of the maſter: it is a ſmall upright plate, marked, "Fra. Cozza inc. ex." And the *Roman charity*, a ſmall plate, length-ways, half figures only.

## CRACHE.

Flouriſhed,

According to Papillon, this is the name of an engraver on wood. That writer mentions ſome *cavalcades* as executed by him.

## CRALINGE.

Flouriſhed,

An obſcure engraver, by whom we have the portrait of *Menno Simonis*, a whole length.

## LUCA CRANACH, or KRANACH.

Born, 1470. Died, 1553.

This artiſt was a painter of portraits, hiſtory, and poetical ſubjects, born at Cranach in Weſtphalia. Under whom he ſtudied does not appear; but the reputation he acquired was ſuch, as recommended him to the favour of the elector of Saxony, and he was many years employed in painting for that prince. He died, A. D. 1553, aged 83. I ſhall ſpeak of him only as an engraver; and therefore the following obſervations are founded upon his prints alone. He poſſeſſed far more fertility of invention than judgment; and being led away by the livelineſs of his imagination, did not pay ſufficient attention to the choice of what was beautiful, but contented himſelf with the firſt forms that offered, and followed the ſtiff, Gothic taſte, which prevailed in his country at that time, without any attempt to improve it. His manner of drawing is rather dry and taſteleſs, than abſolutely incorrect; and the heads which he has given to his figures, have both character and expreſſion, though they are not marked with preciſion, or in a pleaſing ſtyle; the hands and feet indeed are frequently very defective; and a total ignorance of the diſtribution of light and ſhadow deſtroys the general effect, and renders it confuſed and unpleaſing. Mr. Pilkington, looking on the dark ſide only of the performances of this artiſt, ſeems to wonder, that he ſhould have any modern admirers. But let any unprejudiced perſon examine carefully the *Life of Chriſt* by this artiſt, which conſiſts of fourteen middling ſized upright prints, and I humbly conceive the many beauties of compoſition, character and expreſſion, he will diſcover in thoſe engravings, will amply repay the labour, and convince the examiner, that Cranach, with all his faults, was a man of great ability. Lucas Cranach left a ſon of the ſame name, a painter of portraits; but it does not appear that he ever engraved. He ſometimes marked his plates with the initials of his name, thus, L. C. or L. V. C. or the L. and the C. joined together cypher ways; but more frequently with a dragon, holding a ring in its mouth, with or without the arms of Saxony, to denote his being painter to the elector, the dragon being the creſt to the arms; and ſometimes with the arms, creſt, and the initial letters alſo. See the marks copied on the plate at the end of the volume. I ſhall only mention the following few prints, from the numerous engravings by this artiſt; and, FIRST, thoſe on wood.

*Adam and Eve in Paradiſe*, a large upright plate.

*Chriſt and the twelve apoſtles*, middling ſized upright prints.

The *ſame*, ſmall uprights.

The *paſſion of Chriſt*, ſmaller than that above-mentioned, fourteen prints.

The *martyrdom of St. John.*

A *man in armour dying, and three naked women ſtanding by him*, dated 1506.

*Chriſt and the woman of Samaria*, a middling ſized upright print.

The *baptiſm of Chriſt*, a large print length-ways, the Deity appears above, and a kneeling figure is ſeen on each ſide.

A *large hunting-piece*, length-ways, on two blocks.

A *large tournament*, length-ways.

Several other *tournaments*, *proceſſions*, *portraits*, &c.

SECONDLY, a claro-ſcuro, ſaid to be the only one executed by this artiſt, namely, *S. Chriſtopher carrying the infant Chriſt over the river.* It is executed on two blocks, the firſt for the outline and dark ſhadows, and the ſecond for the demy tints and lights.

THIRDLY, thoſe on copper; but I ſhall only mention the following, they being greatly inferior, in every reſpect, to his prints on wood:

A *naked woman lying down, with a child aſleep before her; and a naked man appears in the back ground*, a middling ſized upright plate, dated 1509. I take this ſubject to be Adam and Eve after their fall,

## CARY CREED.

Flouriſhed, 1730.

He etched a ſet of plates from the *ſtatues and buſts* at Wilton Houſe. They are ſlight, but yet poſſeſs great merit. I have not been able to meet with any ſatisfactory account of this artiſt; but I ſuppoſe, that he was a native of England.

## RIDOLFO CREIN.

Flouriſhed,

This artiſt is cited in the liſt of engravers, at the end of the Abecedario; and the word *Tirugino* is added to his name. His works are not mentioned, nor have I ſeen any of them.

## ANTONIO CREMONIENSIS.

Flouriſhed,

By this artiſt we have a ſlight ſpirited engraving on wood, repreſenting *Mutius Scævola burning his hand, in the preſence of Porſenna.* It is a very ſmall upright print, nearly ſquare, and executed on a ſingle block, without any croſs hatching.

## L. CREPY.

Flouriſhed,

A very indifferent engraver, who apparently flouriſhed at the beginning of the preſent century. Among other things by him, are the following: a ſmall and bad copy of *Alexander entering the tent of Darius*, from Le Brun, or rather from the print, engraved after the picture of Le Brun, by Girard Edelink. The portrait of *A. Wateau, the painter*, a ſmall upright plate. To both

both theſe prints he ſigns his name, " L. Crepy filius ſculp." Probably his father was alſo an engraver, and he puts the word *filius* for diſtinction ſake.

## GIUSEPPE MARIA CRESPI.

Born, 1665. Died, 1747.

This eminent painter was born at Bologna; and after having ſucceſsfully ſtudied under ſeveral eſtimable maſters, entered into the ſervice of the great duke of Tuſcany, to whom his merit had been made known. The pictures, which he executed for that prince, gave much ſatisfaction to him; and they contributed, in no ſmall degree, to raiſe the reputation of Creſpi with the public. He received great preſents from the duke, and was honoured with his protection, and the title of his painter. The harmony and force of the colouring, the elegance of the compoſitions, and the correctneſs of deſign, which appears in his works, are ſpoken of by thoſe acquainted with them with great commendation. He died at Bologna, A. D. 1747, aged 82 years.

He etched ſeveral plates, among the reſt,

The *adventures of Bertholde and Bertholdino*, a ſet of ſmall upright plates, from his own compoſitions.

The *reſurrection of our Saviour*, a middling ſized upright plate, the ſame.

## CRESPY.

Flouriſhed,

A very indifferent engraver, who, according to Baſan, died towards the beginning of the preſent century. He engraved among other things, a *deſcent from the croſs*, a large upright plate, from Carlo Cignani.

## PAUL CREUTZBERGER.

Flouriſhed,

According to profeſſor Chriſt and Papillon, this is the name of an engraver on wood, who marked his prints with a P. and a C. joined together in form of a cypher. See this mark copied on the plate at the end of the volume. I am not acquainted with his works, nor are any of them ſpecified by the above author.

## S. JOHN CRISOSTOMUS.

Flouriſhed,

A name affixed to a ſmall plate length-ways, well executed, and in the ſtyle of Aldegrever, repreſenting a *back figure of a woman lying down*, and the back-ground is a landſcape. It is indeed very doubtful whether this name was intended for that of the engraver or not.

## BARTHOLOMEO CRIVELARI.

Flouriſhed,

A modern Venetian artiſt; but of no great eminence. By him, among other things, we have a ſmall upright plate, repreſenting a *ſaint carried up to Heaven*, from M. Bartoloni.

TEO-

## TEODORO DALLA CROCE. Se Cruys.

## URSULA DE LA CROIX.

Flouriſhed, 1700.

This ingenious lady, with Jane de la Croix, her ſiſter, etched ſeveral of the plates of *gems*, which were drawn by Elizabeth Sophia Cheron, their aunt. They are neatly executed in a free, ſpirited ſtyle.

## HUBERT DE CROOCK.

Flouriſhed,

The name of a very ancient engraver on wood. It is affixed at full length, with the monogram alſo, compoſed of an H. a D. and a G. at the bottom of a large folio print, repreſenting the *Trinity*. Chriſt as dead is lying upon the lap of the Deity, and the Holy Spirit appears in the air above. It is very neatly cut, but ſtiff to a great degree. Albert Durer engraved the ſame ſubject; but the print by him is ſo much ſuperior in freedom and expreſſion to this, which has all the ſervility of a copy, that one does not heſitate to pronounce it ſo, though in point of antiquity it appears coeval, at leaſt, with that of Albert. This print is in the collection of Dr. Monro. See the monogram, uſed by this engraver, upon the plate at the end of the volume. The baptiſmal name on the print is written Hubrecht, which I ſuppoſe, is the ſame as Hubert.

## MARTIN GOTTFRIED CROPHIUS

Flouriſhed,

An engraver of no great merit, by whom, among other things, we have an *emblematical* ſubject, from John Daniel Herz, a middling ſized upright plate.

## THOMAS CROSS.

Flouriſhed, 1648.

A laborious artiſt poſſeſſed of no great ſhare of taſte or genius. He worked chiefly, if not entirely with the graver, in a ſtiff, unpleaſing ſtyle. he confined himſelf to portraits, and frontiſpieces for books. Theſe according to the cuſtom of the time, were generally engraved from drawings of his own; and which as far as one can judge from the engravings, were equally indifferent. We have by him the *frontiſpiece* to an octavo book, publiſhed at London 1648, entitled, a *Voyage through Rome*; alſo, among others, the following portraits: *Richard Brownlowe*, in quarto; *James Burroughs*, A goſpel miniſter, in quarto, dated 1648; *John Richardſon*, biſhop of Armagh, 1654, &c.

## CRUCHE.

Flouriſhed, 1550.

The name of an engraver on wood, who flouriſhed in France towards the

middle of the ſixteenth century, where he performed ſeveral works. "I have," ſays Papillon, "by him a *plan of the city of Paris*, which," continues he, "I believe, was engraved for an ancient edition of the *Geographie of Belle Forreſt*."

## LOUIS CRUGER. See KRUG.

## THEODORE CRUGER.

Flouriſhed, 1617.

This artiſt was a German by birth; but he reſided chiefly in Italy, and imitated the ſtyle of Franceſco Vilemena. His mode of engraving was in a bold ſtyle, with the graver only, and it ſhews that he had great command of that inſtrument; but he did not poſſeſs much taſte or judgment to direct him in the proſecution of his ſtudies. The outlines of his figures are hard and incorrect, the heads badly drawn, and the other extremities entirely neglected. He does not appear to have had, even a diſtant idea of harmonizing the lights with the ſhadows: hence his prints are totally deſtitute of effect. His chief work was,

The *life of St. John the Baptiſt*, from Andrea del Sarto, on twelve middling ſized upright plates, with the portrait of the painter. Some of theſe prints are dated 1617.

The *laſt ſupper*, a large plate, length-ways, from the ſame.

We have ſome portraits by him, from Gabriel Wayer, dated 1614: to theſe his name is ſigned, "Ditrich Cruger."

He alſo engraved from Andrea D'Ancona, Lanfranchi, and other maſters. See his cypher compoſed of a T. and a C. joined together, on the plate at the end of the volume.

## MATTHIAS CRUGER.

Flouriſhed, 1617.

He was brother to the preceding artiſt; and flouriſhed about the ſame time. He engraved ſome plates from the chevalier Borgheſe, Guido, and other maſters; and ſome alſo from his own compoſitions. See his manner of marking his prints on the plate, at the end of the volume.

## L. CRUYL.

Flouriſhed, 1667.

This artiſt reſided at Rome, where he drew a conſiderable number of views, which he occaſionally enriched with cattle and figures, in a very ſpirited, pleaſing ſtyle. The chief of theſe were engraved by Julius Teſta; but we have ſome fine etchings of his own: namely,

Several *views of the Pantheon at Rome*, and other ruins; ſmall plates, length-ways.

Several *architectal views*, with ruins, &c. ſmall plates, length-ways, marked, L. CRVYL inv. et fec. Rome, 1667.

THEO-

## THEODORE VER CRUYS, or DELLA CROCE.

Flouriſhed,

This engraver was a native of Holland, according to the author of the Abecedario; but he reſided chiefly in Italy, and, among other things, engraved part of the plates from the pictures in the *Florentine gallery*; ſome large *views of ſhipping*, on two plates each, from Salvator Roſa, &c. Alſo ſeveral *portraits* from various maſters. The prints by this artiſt do not diſcover any extraordinary marks of genius. They are etched and retouched with the graver. I ſuppoſe he flouriſhed towards the commencement of the preſent century.

## DIRICK, or THEODORE VAN CUERENHERT.

Born, 1522. Died, 1590.

This extraordinary man was a native of Amſterdam. It appears, that early in life he travelled into Spain and Portugal; but the motives of his journey are not aſcertained. He was a man of ſcience, and, according to report, a good poet. The ſiſter arts, at firſt he conſidered as an amuſement only; but, in the end, he was, it ſeems, obliged to have recourſe to engraving alone for his ſupport. And though the different ſtudies, in which he employed his time, prevented his attachment to this profeſſion being ſo cloſe as it ought to have been, yet, at leaſt, the marks of genius are diſcoverable in his works. They are ſlight, and haſtily executed with the graver alone; but in an open, careleſs ſtyle; ſo as greatly to reſemble deſigns made with a pen. His drawing is by no means correct; yet it is certain, that he knew more than his hurry would let him expreſs; but the extremities of his figures he has, in general, negligently paſſed over. It is true, the compoſitions he worked from were ſuch, as could not well recommend themſelves: yet a little more pains would, at leaſt, have ſecured more credit to himſelf.

He was eſtabliſhed at Haerlem; and there purſuing his favourite ſtudies in literature, he learned Latin, and was made ſecretary to that town, from whence he was ſent ſeveral times as ambaſſador to the prince of Orange, to whom he addreſſed a famous manifeſto, which that prince publiſhed, A. D 1566.

Had he ſtopped here, it had been well; but directing his thoughts into a different channel, he undertook an argument as dangerous as it was abſurd. He maintained, that all religious communications were corrupted, and that, without a ſupernatural miſſion, accompanied with miracles, no perſon had a right to adminiſter in any religious office; and he pronounced that man to be unworthy the name of a Chriſtian, who would enter any place of public worſhip. This he not only advanced in words, but ſtrove to ſhew the ſincerity of his belief by practice; and for that reaſon, would not communicate with either proteſtant or papiſt. His works were publiſhed in three volumes, folio, A. D. 1630. And though he was ſeveral times impriſoned, and, at laſt, ſentenced to baniſhment, yet he does not appear to have altered his ſentiments. He died at Dergoude, A. D. 1590, aged 68 years. It is no ſmall addition to the honour of this ſingular man, that he was the inſtructor of that juſtly celebrated artiſt, Henry Goltzius.

Cuerenhert worked conjointly with the Galles, and other artiſts, from the deſigns of Martin Hemſkerck. The ſubjects are from the Old and New Teſtament, and conſiſt chiefly of middling ſized plates, length-ways. He alſo engraved ſeveral ſubjects from Franc. Floris. His mark, which he frequently ſubſtituted for his name, compoſed of a D. a V. and a C. is copied on the plate at the end of the volume.

## HANS or JOHN CULENBACK, or CULMBACK.

Flouriſhed, 1517.

This artiſt is ſaid to have been a diſciple of Albert Durer; and engraved both on wood and copper. He marked his plates, H. V. C. or I. C. and uſually put the date. Among the few prints we have by this artiſt, is the following: a *ſoldier armed converſing with a country woman*, dated 1517, and marked H. V. C.

## WILLIAM CUNYNGHAM, M. D.

Flouriſhed, 1559.

He was a phyſician, who reſided at the city of Norwich in Norfolk, and was alſo an author, as well as an engraver. He publiſhed a book, entitled, *A Coſmographical Glaſs*, in which are many *prints*, with a *large map of Norwich*, engraved by his own hand. It was printed in folio, A. D. 1559, and dedicated to lord Dudley, afterwards earl of Leiceſter.

## DOMINECO CUNEGO.

Flouriſhed, 1760.

This engraver, who appears to have been a native of Italy, reſided, I believe, in England, and engraved ſome of the plates for Mr. *Boydell's collection*. He never exceeded mediocrity. I have ſeen by him a ſmall print upright arched at the top, repreſenting *St. Gaetano ſurrounded with angels*, from Solimene. It is executed entirely with the graver, in a clear, neat ſtyle, but without much taſte, and marked "Dom^cus. Cunego del et ſculp. Verone."

## C. CUNGI.

Flouriſhed,

The name of an obſcure and indifferent engraver, affixed to a ſmall octavo *frontiſpiece*, conſiſting of three emblematical figures. It is executed in a manner ſufficiently neat, but without the leaſt degree of taſte or correctneſs.

## CAMILLIUS CUNGIUS.

Flouriſhed, 1642.

A name affixed to a portrait of *Taſſo the poet*. This artiſt alſo engraved ſome of the *ceilings and antiquities* for the deſcription of the Barbarinean Palace, publiſhed at Rome, A. D. 1642.

## CURE.

Flouriſhed,

The name of an engraver, ſpoken of by Ames, in his catalogue of Engliſh heads; but I am not acquainted with his works.

## DENIS CUREMBERG.

Flouriſhed,

The name of an artiſt, who according to Florent le Comte, engraved ſome plates from the deſigns of Michael Angelo Buonaroti.

## FRANCESCO CURTI.

Flouriſhed, 1670.

This artiſt was a native of Bologna, and flouriſhed towards the concluſion of the laſt century. He worked chiefly with the graver, for we rarely find, that he called in the aſſiſtance of the point. His manner is founded upon that of Cherubin Albert; and his execution, in general, is neater; but in correctneſs of outline, character or taſte, he by no means equalled that great artiſt. In drawing eſpecially Curti is very defective: the extremities of his figures are heavy, and badly marked. By him we have, among others, the following: The *Virgin teaching the infant Chriſt to read*, from Guercino, a ſmall upright plate, half figures only. The *marriage of St. Catherine*, a very ſmall upright plate, from Denis Calvaert. *Venus coming to the forge of Vulcan*,, the ſame, from Carracci. A *drawing book*, from the deſigns of Guercino. *Hercules and the Hydra*, a ſmall plate, length-ways, from the ſame. A *boy ſleeping*, from Guido, a ſmall upright oval: this plate is etched, and retouched with the graver.

## BERNADINO CURTI, or CURTIS.

Flouriſhed, 1645.

This artiſt, probably a relation of Franceſco Curti, mentioned in the preceding article, was alſo a native of Italy. He worked occaſionally with the graver only, and at times with the point and graver; but his productions are by no means eſtimable; the principal part of which conſiſts of portraits. Among his other ſubjects, is a middling ſized plate, length-ways, repreſenting an *emblematical ſubject*, from Luc Ferrar. See the mark which this artiſt ſubſtitutes for his name; on the plate at the end of the volume.

## DOMENICO CUSTOS, or CUSTODIS.

Flouriſhed, 1600.

He was born at Augſburg in Germany, and learned, as it ſhould ſeem, the principles of engraving from Peter Cuſtos, his father, who followed that profeſſion. He worked entirely with the graver, in a very neat ſtyle; but there is a ſtiffneſs, and want of taſte in his prints, which gives them a laboured, rather

than a pleaſing appearance. His drawing is not correct, and the outlines of his figures are hard and dry. The lights are left too equally uncovered, ſo that the harmony of the effect is entirely deſtroyed. Florent le Comte informs us, that " *Dominique Cuſtodis*, who he falſely ſays was a native of Antwerp, *a grave des portrait dans le gout de Van Dyck*, engraved portraits in the taſte of Vandyck. But, I profeſs, I do not underſtand his meaning; nor can I conceive the leaſt reſemblance, in any reſpect, between the ſtiff portraits of Cuſtos, and thoſe ſo highly and ſo juſtly eſteemed of Vandyck, which generally ſpeaking, are ſlight etchings.

The greateſt work by Cuſtos is, I believe, the *effigies of the German emperors*. Theſe are large whole length figures in folio, and they were publiſhed A. D 1601. Beſides which we have by him,

The portraits of the *Fuggera family*.

The portraits of *heroes and great men*.

Several *female ſaints*, half lengths, from Frantz Aſpruck.

He alſo engraved from Joſeph Hentz, M. Kayer, Rottenhamer, and other maſters. His mark is compoſed of a D. joined to a C. and an A. and an F. alſo joined together; the A. ſtanding for Augſburg, the name of which in Latin is Auguſta; and an F. for fecit. See theſe marks on the plate at the end of the volume,

## DAVID CUSTOS, or CUSTODIS.

Flouriſhed,

This artiſt was probably nearly related to the preceding; but he ſeems chiefly to have applied himſelf to landſcapes and ſmall figures, which he etched in a coarſe, rough ſtyle; they are, however, by no means devoid of merit, which would have been more conſpicuous, had his judgment led him to make in general, a better choice of nature, we have by him, and I believe, from his own deſigns,

A ſet of ſmall *landſcapes*, length-ways; *Views in the low countries*.

*Abriſder Landſchafft*, a large map.

A ſmall *landſcape*, length-ways, in the front of which he has introduced ſome boors, playing at nine-pins: this is one of his beſt prints.

## RAPHAEL CUSTOS, or CUSTODIS.

Flouriſhed,

This artiſt was eſtabliſhed at Antwerp, about the commencement of this century, and there are ſome few engravings by his hand.

# D.

## ABRAHAM DA.

Flouriſhed,

This artiſt appears to have been a deſigner, as well as an engraver. We have by him the *laſt ſupper*, a ſmall plate, length-ways, neatly executed with the graver, in the ſtyle of De Brye. This print is by no means devoid of merit: it is marked "Abraham Da fecit."

## DADO.

Flouriſhed,

I much doubt the exiſtence of ſuch an artiſt. The prints marked with a die are attributed to him, which in my opinion, belong rather to Bartolomeo Beham; and my reaſons for thinking ſo are given in the account of that artiſt.

## M. DAIGREMONT.

Flouriſhed, 1670.

This artiſt, who was by no means a man of ſuperior talents, reſided at Paris, and aſſiſted J. Berain in the *books of ornaments*, which he publiſhed in that city. He alſo engraved ſeveral plates in the large folio collection of *views of Verſailles*.

## CORNELIUS VAN DALEN.

Flouriſhed, 1640.

This artiſt is called the younger, becauſe he generally adds the word *junior* to his name. For what reaſon this diſtinction was made I know not. It does not appear, that his father was an engraver, though perhaps of the ſame baptiſmal name. He was a native of Holland; but under what maſter he learned the art of engraving is uncertain. It is difficult to form a proper judgment of his merit; for ſometimes his prints reſemble thoſe of Cornelius Viſcher, of Lucas Vorſterman, of P. Pontius, of Bolſwert, and other maſters. A ſet of antique ſtatues, engraved by him, are in a bold, free ſtyle, as if founded upon that of Goltzius; others again ſeem imitations of that of Francis Poilly. In all theſe different manners he has ſucceeded; and they plainly manifeſt the great command he had with his graver; for he worked with that inſtrument only. He engraved a great variety of portraits, ſome of which are very valuable, and form the beſt, as well as the larger part of his works.

works. He did not ſucceed ſo well in drawing the naked parts of the human figure; his outlines are heavy, and frequently incorrect, and the extremities, the feet eſpecially, are ſeldom well marked.

I ſhall only mention the following by this maſter:

The *four fathers of the church*, a middling ſized upright plate, from Rubens. This print bears great reſemblance to the ſtyle of P. Pontius.

The *Graces embelliſhing a ſtatue of Nature*, a large upright print, on two plates, from the ſame. In the execution of this print, he ſeems to have had an eye to the neater works of S. Bolſwert.

A *ſhepherd crowning a ſhepherdeſs*, a ſmall plate, length-ways, from J. Caſteleyn. Here he has followed the ſtyle of Cornelius Viſſcher; but more particularly ſo in many of his portraits.

The *Virgin preſenting the breaſt to the infant Chriſt*, a middling ſized upright plate, from Flinck.

*Venus and Love*, the ſame from the ſame.

Among his portraits I ſhall mention the following:

*Bocace* and *Aretin*, two middling ſized upright plates, for the collection of prints, entitled the Cabinet de Reynſt. Theſe have been attributed to C. Viſſcher.

*Charles II. in armour*, a half ſheet print, much eſteemed.

*James II.* when duke of York, from Simon Luttichuys, the ſame.

*Henry duke of Glouceſter*, the ſame, from the ſame.

*Andreas Rivetus* and *Fred. Spanheim*, from Van Negre, dated 1644. Theſe two laſt portraits are engraved in the ſtyle of Lucas Vorſterman.

## A. DALLE.

Flouriſhed, 1686.

The name of an obſcure and very indifferent engraver. I found it affixed to a ſpecies of triumphal proceſſions, on a great number of plates, entitled, *Givochi Feſtivi e militari*, publiſhed at Venice 1686. They are coarſe, ſlight, incorrect etchings, and have nothing but the ſingularity of the deſign to recommend them. The initials A. D. are joined together in a ſort of a cypher; but the family name is written at length, *A. Dalle via ſculp.*

## GILLES LE DAME.

Flouriſhed,

This engraver is mentioned by Florent le Comte, who informs us, that he imitated the ſtyle of Melan; but with no great ſucceſs. His beſt works were *ſubjects of devotion* and *madonas*.

## LUCAS DAMMAZE. See JACOBS.

## CORNELIUS DANCKERS.

Flouriſhed,

This artiſt was a printſeller, eſtabliſhed at Antwerp. He flouriſhed towards the

the commencement of the laſt century, and engraved a variety of ſmall plates, which are by no means deſtitute of merit; among others, we have by him an etching of *Meleager, who is preſenting the boar's head to Atalanta*, from R. Picou, a ſmall upright plate; alſo a ſet of prints repreſenting the *ruins of Rome*; and a ſet of prints repreſenting the *paſſion of Chriſt*, &c.

## DANCKER DANCKERS.

Flouriſhed, 1660.

He was ſon to Cornelius Danckers, mentioned in the preceding article, and reſided alſo at Antwerp, where it is probable he was born. He not only etched, but frequently worked with the graver alſo, and we have a great number of prints by his hand; particularly landſcapes, from Berghem, in which he attempted to imitate the ſtyle of that maſter; but by croſſing his firſt ſtrokes with a ſquare ſecond, the effect is rendered heavy and unpleaſing. The figures and cattle are ſometimes prodigiouſly incorrect; and the ſpirit of Berghem is often much loſt in the imitation. His beſt work, in my opinion, is a ſet of large *landſcapes*, lengthways, from Wouvermans. Theſe are bold, free etchings, in a maſterly ſtyle. I ſhall mention

A ſet of *landſcapes*, middling ſized plates, length-ways, from Berghem.

Another ſet of *landſcapes* length-ways, ſmaller, from the ſame maſter.

He alſo engraved from Peter Nolpe, Titian, Gerrard Seghers, P. de, Jode the younger, &c.

## JOHN DANCKERS.

Flouriſhed, 1660.

This artiſt, it is highly probable, was of the ſame family with the preceding. He reſided at Amſterdam, where he died; but he was not, I believe, born there; for his brother Henry, of whom we ſhall ſpeak in the next article, declares himſelf to be a native of the Hague. He was an hiſtorical painter of no great eminence. By him we have a ſlight, incorrect etching repreſenting *Venus lying upon a couch*, from Titian, ſigned "Joh. Danckers ſculp. aquâ forti, 1657."

## HENRY DANCKERS.

Flouriſhed, 1670.

He was brother to John Danckers, mentioned in the preceding article, and inſtructed in the art of engraving; but the perſuaſion of his brother John, joined perhaps with his own natural inclination, occaſioned him to quit that profeſſion, and take up the pallet and pencils. He excelled in landſcape, and went into Italy to perfect his ſtudies, where he remained ſome time. From thence he came into England, and was patronized by Charles II. who employed him to draw *views of the royal palaces*, and the *ſea ports of England and Wales*. Theſe drawings are dated 1678 and 1679. He alſo made ſeveral deſigns for Hollar to engrave. At the time of the diſcovery of the popiſh plot, being himſelf a Roman catholic, he left England, and returned to Amſterdam, where he died ſoon after. We have engraved by him the following portrait:

*Charles*

*Charles the Second*, a middling ſized upright plate, from Adrian Hannerman. He has ſigned his name, " Hen. Danckers Haga Batavus ſculp."

JUSTUS DANCKERS is alſo mentioned by M. Heineken as an engraver, but I am not acquainted with his works.

## LEON DANET. See D'AVON.

## JOHN DANET. See DUVET.

## DANGERS.

Flouriſhed, 1700.

He was the diſciple of G. Chateau, by whom he was inſtructed in the firſt principles of engraving; but from a diſlike to the profeſſion, or the more powerful motives of religion, he ſoon quitted it and embraced an eccleſiaſtic life. I am not acquainted with the works of this artiſt.

## P. DANNOOT.

Flouriſhed,

This engraver flouriſhed towards the concluſion of the laſt century. He engraved a *head of Chriſt* from P. P. Rubens, a ſmall upright plate; alſo the portrait of *Pere Maſtrille*.

## DANZEL.

Flouriſhed,

A modern French engraver, who was probably a pupil of Daulle's; at leaſt, he imitated the manner of engraving, adopted by that artiſt. By him we have the *two children of Rubens in their infancy* from a picture painted by Rubens, a middling ſized upright plate. This picture was alſo engraved by Daulle.

## PHILIP DAQUIN.

Flouriſhed,

The name of an engraver, mentioned by Florent le Comte; but none of his works are ſpecified. I am not acquainted with them.

## PETER DARET.

Flouriſhed, 1641.

This artiſt was a native of France, born at Paris, where he learned the firſt principles of the art of engraving; and afterwards he went to Italy to complete his ſtudies, where he worked a conſiderable time. At his return he eſtabliſhed himſelf at Paris, and died at a very advanced age. He was not only a deſigner and an engraver, but an author. For Florent le Comte

Comte informs us, that he compoſed a Life of Raphael, the celebrated painter, which he cauſed to be printed, A. D. 1650. His works are chiefly performed with the graver, without any other aſſiſtance; and though ſome of them are not devoid of merit, yet they have not a ſufficient ſhare to place them in any high degree of eſtimation. The mechanical part of his engraving is cold and ſilvery, the effect flat and unharmonized, and the drawing of the naked parts of his figures is frequently incorrect and heavy, eſpecially upon the extremities. His works are very conſiderable, and amount to upwards of 296 prints. I ſhall only mention the following.

The *meeting of Elizabeth and the Virgin Mary*, a middling ſized plate, length-ways, from M. Corneille.

A *holy family, with an angel preſenting fruit to the infant Jeſus*, a middling ſized upright plate, from Simon Vouet.

A *Madona giving ſuck to the infant Chriſt*, the ſame, from Annibale Carracci.

*St. John ſeated in the deſert*, holding a lamb upon his lap. The ſame, from Guido.

*St. Peter delivered from priſon*, a large upright plate, from Dominichino. Mariette alſo engraved a plate from the ſame picture.

Upwards of 100 ſmall plates for a work, entitled, *La Doctrine des Mœurs*, by Mr. Le Roy de Gomberville, from the deſigns of Otho Vænius, printed at Paris 1646.

A variety of other ſubjects from his own deſigns, many portraits, &c.

He alſo engraved from Polydoro, Vandyck, Champagne, Stella, La Hyre, Le Sueur, Le Brun, &c. See the mark, attributed to this maſter, on the plate at the end of the volume.

## DARGENVILLE. See DEZALIER.

## JAMES DASSONVILLE.

Flouriſhed,

This artiſt, who appears to have been a native of France, etched ſeveral plates in the ſtyle of Oſtade, which, though not equal to the engravings by that maſter in ſpirit or effect, are notwithſtanding poſſeſſed of very great merit. He has ſucceeded beſt in the heads of his figures; the other extremities are often much neglected.

## LOUISA DE MONTIGNI DAULCEUR.

Flouriſhed,

This lady, the wife of M. Daulceur, etched ſeveral plates from the deſigns of Boucher, Pierre, Cochin, &c.

## JOHN DAULLE.

Born, Died, 1763.

This artiſt, I have been informed, was born at Abbeville in Picardy. He reſided

reſided at Paris, where he died 1763. He worked entirely with the graver; and his performances ſufficiently manifeſt the great command he had of that inſtrument. His ſtrokes are laid with much freedom, yet without any affectation. They are very clear, and produce a pleaſing, harmonized effect. Had his knowledge in drawing been equal to his management of the mechanical part of his engravings they would have ranked with the firſt performances the world ever produced. But in this great requiſite, he was exceedingly defective. His portraits, which are the leaſt exceptionable part of his works, are juſtly held in the higheſt eſtimation. The following by him are ranked among his beſt prints.

The *Quos Ego*, or *Neptune calming the tempeſt*, as deſcribed in the firſt book of Virgil's Æneid, a large plate, length-ways, from Rubens,

*Mary Magdalen in the deſert, reading a book*, a middling ſized plate, length-ways, from Corregio, for the collection of prints from the Dreſden gallery.

*Diogenes with his lanthorn*, a ſmall upright plate, from Joſeph Ribera, called Spagnoletto, for the ſame volume.

The *triumph of Venus*, a middling ſized upright oval, from Boucher.

The *two children of Rubens*, from a picture painted by that maſter, a ſmall upright plate.

The portrait of *Peter Mignard*, and of the *counteſs of Feuquieres*, his daughter, two middling ſized upright plates, from P. Mignard.

*Gendron, the famous oculiſt*, a middling ſized upright plate, after Rigaud.

*Maupertuis*, the ſame, from Tourniere.

*John Mariette*, the engraver and printſeller, the ſame, from Peſne.

*Mademoiſelle Peliſſier*, the ſame, from Drouais.

He alſo engraved a variety of other prints, from ſeveral maſters.

## LEON DAVEN.

Flouriſhed, 1547.

This eminent engraver, who uſed the mark L. D. is by ſome called Louis Danet. He was apparently a native of France. The principal part of his works are engraved from the pictures of Franceſco Primaticcio of Bologna, and eſpecially thoſe executed by that artiſt in the royal palace at Fontainbleau. His plates are chiefly etched in a very coarſe, yet ſpirited manner, ſingular enough, but not without merit. The lights are kept broad and clear; but the maſſes of ſhadow are too equally powerful to produce any ſtriking effect. His outlines are made by dark ſtrokes in a ſtiff, taſteleſs manner, which render them hard and diſguſting. The heads, with the other extremities and the naked parts of the figures, are incorrectly drawn. I ſhall only mention a few prints by this artiſt, as his works are not very uncommon, all from Primaticcio.

*Jupiter and Europa*, a middling ſized plate, nearly ſquare.

A *ſacrifice to Priapus*, the ſame.

*Cupid blinded, and mounted upon an aſs; and two ſatyrs, with a man walking before them, blowing a trumpet.*

*Diana repoſing after the chaſe*, a middling ſized plate, length-ways.

The *death of Meleager*, a ſmall upright oval plate.

A *man playing upon a harp, with ſome figures dancing*, a large plate, length-ways.

Theſe are all marked with the initials L. D. for the name of the engraver; and beſides, we often read upon them, "Bologna invent;" and "A. Fontana Bleo. Bol." which is the word Bologna abbreviated put inſtead of the painter's name, he being a native of Bologna. The other words evidently mean Fontainbleau, where the pictures were preſerved.

## CHARLES DAVID.

Flouriſhed, 1640.

He was a native of France, and reſided at Paris. From whom he learned the art of engraving does not appear. His ſtyle of mechanical execution ſeems to have been founded on an examination of the works of ſeveral artiſts, rather than a direct imitation of any one in particular. He worked entirely with the graver, in a clear neat manner; but with great freedom of hand, he often rendered the effect of his prints leſs pleaſing, than it would otherwiſe have been, by croſſing his ſecond ſtrokes too ſquarely upon the firſt. He certainly drew the human figure with a conſiderable degree of correctneſs; but he was apt to overcharge his outline, and mark the appearance of the muſcles too powerfully. The extremities eſpecially are, in general, rather heavy and defective. His lights, a fault uſual with the engravers of that age, are too much ſcattered, and too equally powerful. His beſt prints are deſervedly held in great eſtimation. I ſhall mention the following only:

The *labours of Hercules*, twelve middling ſized plates, length-ways, from Franc. Floris

The *cries of Rome*, middling ſized upright plates, copied from Villamena ſo exactly, that they would eaſily deceive one, if ſeen ſeparate from the originals. He has alſo added the mark of that artiſt.

The *Virgin and Child ſurrounded by angels*, a ſmall upright plate, from Champagne.

A *man with a ſnail upon his finger, accompanied by a goat, with a crown of ſnails upon his head. A diſh full of ſnails is ſeen upon a table*; a ſmall upright plate from Callot. This print is very rare.

A ſet of *landſcapes*, from Paul and Matthew Brill.

He alſo engraved from Camillio Procaccini, Tempeſta, Albert Durer, Simon Vouet, Vignion, Brebiette, &c. and he frequently ſubſtituted the initials of his name, when he did not write it at full length, C. D. F. the F. ſtanding as uſual for *fecit*.

## JEROM DAVID.

Flouriſhed, 1640.

He was brother to the preceding artiſt; and alſo engraved a great number of prints, portraits eſpecially, in a ſtyle ſomething reſembling that of his

brother, but not with equal freedom and correctneſs. I ſhall mention by this artiſt the following prints only:

The *heads of the philoſophers*, on 36 plates from deſigns of his own. Theſe are executed with the graver, in a coarſe, dark ſtyle.

*Chriſt carrying the croſs*, a large plate, length-ways, from Hercul. Ferrariers, dated 1630. The naked parts and extremities of the figures are very defective.

An *Ecce homo*, a ſmall upright plate, from Guercino.

The *Virgin of the roſary*, a ſmall upright plate, from Guido, dated 1633.

The *Virgin and Child*, a ſmall circular plate, from the ſame maſter.

The *aſſumption of the Virgin*, from Camillio Procaccini.

Among his portraits are the following:

*Charles the Firſt on horſeback*, a large half ſheet print.

*Henrietta Maria, queen to Charles the Firſt*, alſo on horſeback.

He uſually ſigned his prints "H. David," the H. and D. being joined together cypher-ways; and ſome times the H. and the D. in a cypher alone, in the manner repreſented on the plate of monograms, at the end of the volume. The H. ſtands for *Hieronymus*, which in Latin ſignifies Jerom. The author of the Series of Engravers, publiſhed at Cambridge, not attending to this circumſtance, has made two artiſts, the one H. David, the other Jerom David; whereas, in fact, they are both one and the ſame perſon.

## LOUIS DAVID.

Flouriſhed, 1667.

This engraver, according to profeſſor Chriſt, reſided at Venice; and the prints, marked L. D. publiſhed at that place, about the year 1667, belong to him. I ſhall only mention by this artiſt, the *deſcent from the croſs*, a ſmall upright plate, engraved in a neat ſtyle, reſembling that of Lucas van Leyden; but the drawing is exceedingly defective. This print is marked with the L. and D. joined together, in the manner repreſented on the plate at the end of the volume.

## CLAUDE DAVID.

Flouriſhed,

This artiſt was a native of Burgundy, and is mentioned as an engraver by Vertue, who informs us, that he publiſhed a print from a model of the *fountain, ornamented with the ſtatues of queen Anne, the duke of Marlborough on horſeback, and ſeveral river gods*, which was propoſed to have been erected at the Conduit in Cheapſide. Under the print is written, *Opus Equitis Claudii David comitatus Burgundiæ.*

## JEROM DAVIDLO.

Flouriſhed,

This artiſt is mentioned by profeſſor Chriſt as an engraver; and theſe prints are attributed to him, which are marked with an H. a D. reverſed,

and an F. See this mark copied on the plate at the end of the volume. I own, it appears to me more like H. C. F. and may perhaps ſtand for Hans, or John Collaert fecit. I have ſeen a ſmall upright print, repreſenting a *man in armour, holding a flag*, which is all graved in imitation of Albert Durer, but very indifferently executed. It is marked H. D. the H. and D. being joined together, and dated 1517. Perhaps this may be by the above maſter.

## EDWARD LE DAVIS.

Flouriſhed,

Le Davis was of Welch extraction, and ſhowing ſome inclination for the arts, he was put as an apprentice to Loggan the engraver, with whom it appears, however, he did not ſtay long; for being maltreated by his miſtreſs, who obliged him to wear a livery, and follow her as a ſervant, he ran away, and went to France, where he became a dealer in pictures; by which occupation he acquired an eaſy fortune. At his return, he drew and engraved ſeveral portraits, and ſome other ſubjects. They have, however, very little merit to recommend them in any reſpect. I ſhall only mention the following:

*Charles the Second ſeated*: the face was afterward taken out, and king William the Third ſubſtituted in its place.

*Catherine, queen of England*, a large whole length, from John Baptiſt Carpers.

*James, duke of York.*

The *dutcheſs of Portſmouth*, from Lely.

An *ecce homo*, from Carracci, ſaid to be very ſcarce.

A *man laughing, holding a fool's cap*, only part of the figure ſeen; marked "Edward le Davis Londini ſculp."

We have alſo by him, ſome looſe etchings from Algardi, very indifferently executed.

## DAWES.

Flouriſhed, 1760.

He was a pupil of Hogarth's, and painted humorous ſubjects. He alſo etched a few plates; among them, *Kidgell with a pair of tongs taking paper from a jakes*; the *reformers of manners throwing down the baſkets of ſome induſtrious fruit women, in the fore-ground is repreſented an old ſoldier in the ſtocks*. This artiſt died a few years ſince. Mr. Groſſe obligingly favoured me with this account of him.

## THOMAS DAWKS.

Flouriſhed, 1679.

I have ſeen a large engraving, with a printed deſcription, of the murder of *Sir Edmond Bury Godfrey*, very badly executed in every reſpect; and, at the bottom, this inſcription, "Printed for Thomas Dawks, the deſigner of theſe "Emblems, 1679;" and he very probably was the engraver alſo.

C. DECKER.

## C. DECKER.

Flouriſhed,

This artiſt, who, according to profeſſor Chriſt, reſided at Nuremberg, was a deſigner as well as an engraver. Indeed he ſeems chiefly to have worked from his own compoſitions. I ſhould ſuſpect, that he was the diſciple of Roman de Hooghe, whoſe ſtyle of deſigning and engraving he ſeems to have cloſely copied. The figures, of which he uſually introduces many into his compoſitions, are by no means devoid of merit. They frequently manifeſt a tolerable degree of taſte, and knowledge of deſign; but his manner of engraving, or rather etching, is coarſe, and hard, with dark outlines on the lights, are alſo greatly ſcattered, without the leaſt attention paid to the chiaro-ſcuro; by which means the effect is harſh, confuſed, and diſguſting. Allowance made for theſe faults, Decker will appear to be a man of genius.

By him we have the large folio plates (into which he has introduced a vaſt multitude of ſmall figures) for *Athanaſii Kercheri Turris Babel.*

A great variety of *book plates*, and *ſmall ſubjects*, &c.

He uſually marked his plates with his name; when he did not, he ſubſtituted the initials, C. D. ſometimes ſeparate, and ſometimes joined together, in the manner expreſſed on the plate at the end of the volume.

## PAUL DECKER.

Flouriſhed, 1740.

A modern engraver, probably of the ſame family with the preceding artiſt, and alſo eſtabliſhed at Nuremberg. By him we have ſome engravings; but I am not acquainted with them.

I. DE DECKER, a name affixed to a ſmall copy of the *treaty of Munſter*, originally engraved by Suyderhoef, from Terburg. He has attempted to copy the ſtyle of Suyderhoef; but with no great ſucceſs.

## I. C. DEHNE.

Flouriſhed, 1723.

By this engraver, who reſided at Brandenburg in Germany, we have upwards of 200 plates of *maſquerade figures*, repreſenting, in the moſt ridiculous manner, the gods, goddeſſes, demi-gods, heroes, heroines, &c. of antiquity, in folio. They are executed with the graver, in a ſtyle, that does no ſort of credit to the artiſt. He alſo engraved ſeveral plates of portraits for the work entitled *Icones Bibliopolarum et Typographorum*, in folio, publiſhed at Nuremberg.

## DE LAUNAY. See LAUNAY.

## FRANCIS DELARAM.

Flouriſhed, 1620.

This artiſt was cotempory with Elſtracke and the Paſſes. Whoſe diſciple he was does not appear; but he engraved in the ſtiff, formal manner, which prevailed too generally at that time, exceedingly neat, but devoid of all taſte

or

or expreſſion. He affected much to croſs his firſt ſtrokes ſquarely with the ſecond. He drew very indifferently; his outlines are hard and incorrect; and his draperies are heavy and the folds badly expreſſed. His portraits are the beſt part of his works; but even thoſe are rather valuable for their ſcarcity, than for their merit. I ſhall only mention the following prints by him from his own deſigns:

*Nero Cæſar*, or *monarchie depraved*, London, 1627. A frontiſpiece.

The frontiſpiece to the *Seven Golden Candleſticks*, 1624.

The frontiſpiece for *Wyther's Preparation to the Pſalter*, ornamented with emblematical figures. This I conſider as one of his beſt prints. It is dated 1619.

Add the following portraits, namely:

*James the Firſt, as large as nature*, an upright whole ſheet print.

*Queen Mary*, a ſmall upright print.

*Queen Elizabeth*, the ſame.

*Hen. Percy, earl of Northumberland*, dated 1619.

*Frances, ducheſs of Richmond and Lenox.*

*Sir Thomas Greſham*, &c.

## A. DELFOS.

Flouriſhed, 1760.

A modern engraver, who reſided in Holland, where he engraved a *landſcape* and a *ſea port*, two large plates, length-ways, from Berchem; alſo ſeveral prints from D. Teniers, &c.

## WILLIAM JAMES DELFT, or VAN DELPHUS.

Flouriſhed, 1640.

This excellent engraver, a native of Holland, was born at Delft ſoon after the commencement of the laſt century. He drew and painted portraits with great taſte, and in a ſtyle that acquired him conſiderable reputation; but as an engraver of portraits, he is more generally known; and in that light only I ſhall conſider him. He worked entirely with the graver; and handled that inſtrument with the greateſt facility. He drew correctly, and his beſt prints are very finely finiſhed. Conſidering the great number of plates, which were completed by the graver of this artiſt, it is not reaſonable to ſuppoſe they ſhould be all alike, or equal in merit. Accordingly I ſhall diſtinguiſh two manners, in which he engraved, and produced many excellent plates in both: Firſt, a bold, powerful, open ſtyle, productive of a fine effect; and as a ſpecimen of it, I would refer the reader to the portrait of *Hugo Grotius*, dated 1652. Secondly, a neat and much more finiſhed manner, as we find in the admirable portrait of *Michael Miravelt*, a near relation to the engraver, from a picture of Vandyck. He uſually ſigned his name at length; when he omitted to do ſo, he ſubſtituted the letters G. V. D. or a cypher compoſed of a G. and a D, which is copied on the plate at the end of the volume.

Delft engraved ſeveral Engliſh portraits; but it does not by any means appear, that he was ever in England. He ſtyles himſelf the king's engraver. I ſhall mention the following portraits only by this artiſt:

*Charles the Firſt of England*, a middling ſized upright print.

*Henriette*

*Henriette Maria, queen to Charles the Firſt*, the ſame.

*George Villars, duke of Buckingham*, a large half ſheet after Miravelt.

*Elizabeth, queen of Bohemia*, a large upright plate.

Three *princes of Orange*, namely, *William*, *Maurice*, and *Frederic Henry*, large heads, upright plates.

*Hans des Ries*, an upright oval, from M. Miravelt.

*Jacobus Triglandus*, profeſſor in the academy of Leyden, dated 1636, a ſmall upright plate.

*Abraham van der Meer*, the ſame.

*John Olden Barnevelt*, the ſame.

He alſo engraved a number of portraits from Michael and John Miravelt, Ant. Vanden Venne, David Mytins, Henry Merman, C. Vandervoort, Peter Moreels, R. van Voert, and other maſters.

## DELLA BELLA. See Bella.

## CATERIN DELLIO.

Flouriſhed, 1611.

This artiſt worked entirely with the graver, and adopted a neat ſtyle, ſomething reſembling that of Agoſtino Veneziano. He engraved the figures for a large folio volume of Anatomy, publiſhed at Venice, A. D. 1611. The drawing of theſe figures is by no means incorrect, and the anatomical markings are well expreſſed.

## DELPHIN. See Dolfin.

## JOHN ADAM DELSENBACH.

Flouriſhed, 1721.

A modern engraver, who apparently reſided at Vienna, where he engraved part of the plates for the *Hiſtory of Architecture*, with *views of the moſt famous buildings in the world*, deſigned by John Henhard Fiſchers, a large folio volume, publiſhed at Vienna, 1721; alſo part of the plates for the work entitled, *Views of the Principal Buildings in the City and Suburbs of Vienna*, in folio. They are neatly engraved, but in a very ſtiff ſtyle. We may add to theſe by him, ſeveral portraits for the work entitled *Icones Bibliopolarum et Typographorum*, publiſhed at Nuremberg.

## JOHN DEMER.

Flouriſhed, 1621.

This name is given by Florent le Comte, as of an engraver; and we have by him, according to the ſame author, a print of a *little infant walking*.

## FRANCESCO DENANTO.

Flouriſhed,

By this artiſt we have a very large upright print, cut on wood, in a very ſlight but ſpirited ſtyle. It repreſents *Chriſt healing the lame man*; and the engraver has introduced many figures, which are executed with great taſte.

The

The heads are well characteriſed, and very expreſſive. Part of the back-ground is performed in a very ſingular manner: ſmall round holes, cloſe to each other, were punched into the block of wood, which in the impreſſion, make a multitude of white ſpots; and the effect of them is by no means unpleaſant. On a ſtone at the bottom is the following inſcription, *Franciſcus Denanto de Sabaudia f.*

## DENISOT.

Flouriſhed,

A name mentioned, as an engraver, by Mr. Evelyn, without the leaſt reference to any of his works. I am not acquainted with them.

## MICHAEL DENTISLER.

Flouriſhed,

This name is mentioned by Florent le Comte, as an engraver of *embroideries*, and other ornamental works.

## DEODATE.

Flouriſhed,

A name affixed to a portrait of *Sir Theodore Mayerne*, phyſician to James the Firſt and Charles the Firſt. The Hon. Mr. Walpole adds, that an Italian, called Deodate, was phyſician to Prince Henry, and perhaps the engraver of this print.

## DE ROY. See Roy.

## N. DERSON.

Flouriſhed, 1625.

By this artiſt we have an engraving of the ſumptuous front of the *church of Notre Dame de Reims*. It is a very laborious performance, neatly etched, and finiſhed with the graver. The figures which he has introduced are very ſpirited; and the ſtyle, in which they are executed, reſembles that of Callot. This print does honour to the engraver, who ſigns his name, *N. Derſon, Reim. fe. ſculp.* It is dated 1625.

## NICHOLAS DERUSE.

Flouriſhed,

Florent le Comte mentions this artiſt, as chiefly excelling in engraving *ornaments and foliage*, for goldſmiths and jewellers, &c.

## CLAUDE DERVET.

Flouriſhed,

This artiſt was a painter, born at Nancy in Lorrain, and flouriſhed in the laſt

laſt century. He was the diſciple of Claude Henriet. Being a native of the ſame city with Callot, an acquaintance was formed between theſe two artiſts, and they lived in friendſhip with each other. Dervet etched ſeveral plates in a ſtyle greatly reſembling that of Callot.

DES BOIS. See Bois.

DES CHAMPS. See Champs.

DES GODETZ. See Godetz.

DES MARTEAU. See Marteau.

DES PLACES. See Places.

DES PERINI. See Perini.

DES ROCHERS. See Rochers.

DEUTECUM. See Duetecum.

## NICHOLAS MANUEL DEUTSCH.

Flouriſhed, 1518.

This ancient artiſt was a native of Berne in Switzerland; and is ſpoken of as a celebrated painter in his time. He cut on wood ſeveral of his own deſigns, in a bold, free, but ſlight ſtyle; and the naked parts of his figures are ſometimes incorrect. He marked his prints with an N. an M. and a D. joined together, and a dagger underneath the letters, in the manner repreſented on the plate of monograms at the end of the volume. I ſhall only mention the two following prints by this maſter:

A figure of a *woman ſtanding*, a middling ſized upright print. He has added, Von Bernn to the initials of his name, and the dagger.

Several *women figures in a compoſition*, a middling ſized print, length-ways. To the initials of the name and the dagger is added the date, 1518. This is one of his neateſt, and I think beſt engravings.

## RODOLPHE MANUEL DEUTSCH.

Flouriſhed, 1548.

There are ſome prints marked with an R. an H. an M. and a D. joined together in a cypher, in the manner expreſſed upon the plate at the end of the volume, attributed by profeſſor Chriſt to this artiſt, who flouriſhed about the year 1548, and was an engraver on wood. The prints executed by him are cut in a bold, ſpirited manner, which prove him to have been an artiſt of conſiderable merit. The ſame author ſuppoſes him to have

worked conjointly with Hans or John Holbein; and this conjecture ariſes from the initials H. H. being often found upon the prints, marked with the cypher above-mentioned. Moſt of the engravings by this artiſt were publiſhed, A. D. 1548. Among other things by him, I have ſeen ſome *animals*, ſmall prints length-ways. Alſo, *three figures converſing, with a landſcape back-ground*, a ſmall ſquare plate. See the mark of this engraver copied upon the plate at the end of the volume.

## DE WAEL. See WAEL.

## DE WIT. See WIT.

## ANTOINE JOSEPH DEZALIER DARGENVILLE.

Flouriſhed, 1740.

A modern connoiſſeur, and a man of letters. By him we have an Abridgment of the Lives of the Painters. He etched ſeveral *ſmall ſubjects*, and *landſcapes*, from his own compoſitions.

## GIOSEFFO DIAMENTINI.

Flouriſhed, 1710.

A modern Italian painter, who reſided at Venice. He flouriſhed at the commencement of the preſent century, and etched ſeveral ſubjects from his own compoſitions, which, according to Baſan, ſhow more indications of genius, and fertility of invention, than correctneſs of drawing. I have ſeen ſo few of the works by this artiſt, that I cannot form a deciſive judgment, but from the few I have ſeen, I think much more favourably of him than that author ſeems to do with reſpect to his knowledge of drawing. The following engravings are by him:

Four *emblematical ſubjects*, ſmall upright plates.

Two *emblematical ſubjects*, large ſquare plates.

Two other *emblematical ſubjects*, one a large hexagon plate; the other an oval.

Theſe, in my opinion, are etched in a free, maſterly ſtyle, with a fine point; the deſigns are ſpirited; the actions of the figures are often very graceful, and the heads and other extremities of them drawn in a ſuperior ſtyle. They are marked, *Eques Diamantinus in. f.* Hence it appears, that he was honoured with a title.

## H. F. DIAMER.

Flouriſhed,

An artiſt of merit, who etched a ſet of prints for a *Dutch bible*, in octavo, in the ſtyle of Le Clerc. He alſo engraved ſome few portraits; among the reſt, that of *Aubert Miræus*, from Anthony Vandyck.

J. DICK-

## J. DICKSON.

Flouriſhed, 1660.

This artiſt, it ſeems, reſided at Oxford, where he engraved among other things, according to the Hon. Mr. Walpole, the head of *Edward Parry, epiſcopi Laonenſis*, dated 1660. I have never ſeen this print, but in another account of it I find the name written *Ed. Parry, biſhop of Killalſe.*

## ABRAHAM DIEPENBECK.

Born, 1607. Died, 1675.

This well known artiſt, was at firſt a painter on glaſs; and though he excelled his cotempories in that art, yet diſguſted by a variety of accidents, he quitted it, and turned his thoughts to painting in oil. He had ſtudied in Italy, and now became the ſcholar of Peter Paul Rubens; and under the direction of that maſter, made great improvement.

Diepenbeck was a man of genius. He poſſeſſed great fertility of invention, and no ſmall knowledge of drawing; and it is obſerved, that had he taken time to correct his firſt ideas, he would doubtleſs have produced ſuch works, as might have ranked him among the firſt artiſts; but being greatly employed in making drawings for prints, and books of prints, he hurried his compoſitions, without attending to the propriety of his choice. He died 1678, aged 68.

He is ſaid to have engraved ſeveral *devotional ſubjects* with great ſucceſs.

## ADRIAN VAN DIEST.

Born, 1655. Died, 1704.

This artiſt was born at the Hague, A. D. 1655. He reſided chiefly in England, and painted landſcapes with great ſucceſs. He ſtudied much from nature, in the weſtern parts of the kingdom; and had he met with encouragement equal to his genius, he would probably have arrived at a very ſuperior degree of excellence. But being often obliged to paint pictures at low prices, he hurried them over, without beſtowing ſufficient ſtudy upon them: and this is the reaſon why his works are ſo very unequal. He died, A. D. 1704, aged 49.

We have etched by this maſter, in a very ſlight, but maſterly ſtyle, ſeveral ſets of ſmall *landſcapes*, ſome of them upright, and ſome of them lengthways.

## F. A. DIETEL.

Flouriſhed,

This artiſt, aſſiſted by another, who ſigns his name CHR. DIETEL, and was very probably his brother, engraved conjointly a ſet of *fountains and theatrical ſcenes at Rome*; though it appears from the ſignature at the bottom of the plate, that they reſided at Vienna.

## CHRISTIAN WILLIAM ERNEST DIETRICH, or DIETRICY.

Born, 1712. Died,

A modern artiſt, who was born at Weimar, and reſided chiefly at Dreſden,

where he was profeſſor of the Academy of Arts. He was a painter of very extenſive abilities, and ſucceeded both in hiſtory and landſcape. We have by him a great number of ſmall ſubjects, to the amount of 150 or more, which he engraved from his own compoſitions, in the ſtyle, ſays Baſan, of Oſtade, of Laireſſe, and of Salvator Roſa. Sixty of theſe etchings are exceedingly rare. I ſhall only mention the following print by this maſter: A *ſatyr entertained by a peaſant and his family*. This is a very neat etching, finely drawn, and executed in a maſterly manner: it is dated 1739.

## VANDER DIETTERLIN.

Flouriſhed,

The name of an engraver, mentioned by Florent le Comte, by whom we have, according to that author, ſome *embroideries*, and other *ornamental works*.

## J. C. DIETZSCH.

Flouriſhed,

He etched ſeveral ſets of ſmall *landſcapes*, length-ways, in imitation of the ſtyle of Waterloo; they are executed in a more determined manner, but by no means equal in ſimplicity, or reſemblance of nature, to thoſe of that maſter. They poſſeſs, however, a very conſiderable ſhare of merit.

## J. DIEU DE SAINT JOHN.

Flouriſhed,

This artiſt is mentioned by Florent le Comte, as one of the firſt engravers of *figures a la mode*, or the different modes and dreſſes in faſhion. His prints are hardly worth enumerating.

## F. DIODATE.

Flouriſhed,

A name affixed to the portrait of *Iſbrandus de Diemerbroeck*, profeſſor of anatomy. This print, however, does no great credit to the engraver. I ſuſpect this artiſt to be the ſame with him before mentioned, under the name of Deodate.

## D. DIRICKSEN.

Flouriſhed,

This artiſt reſided at Hamburgh, and ſeems to have been chiefly employed by the bookſellers. He engraved portraits in a neat pleaſing ſtyle, greatly reſembling that of the Paſſes. Among other prints, by him is that of *Hadrianus a Minſicht*, a ſmall upright oval plate, with an ornamental border, and ſome Latin verſes underneath the head.

## JOHN DITMER.

Flouriſhed, 1574.

By this engraver we have, among other things, a middling ſized upright

plate, nearly ſquare, repreſenting a *figure of Chriſt*, ſeated in the clouds, with the ſymbolical animals, repreſenting the Evangeliſts, and angels bearing the croſs, crown of thorns, &c. It is executed in a ſtyle greatly reſembling that of Cornelius Cort; but coarſer, and by no means ſo well drawn, as the works of that maſter generally are.

## J. DIXON.

Flouriſhed, 1770.

A modern engraver of mezzotinto, by whom we have ſeveral portraits from Sir Joſhua Reynolds, and other maſters; among them, that of *Anabella Bunbury*, with the emblems of Juno, dated 1771.

## WILLIAM DOBSON.

Born, 1611. Died, 1647.

Amidſt all the diſadvantages of life, the genius of this artiſt made its appearance; and his inclination led him to portrait painting. Vandyck, found him working in a garret, and was ſo pleaſed with his performances, that he took him under his patronage, and introduced him to Charles the Firſt, who honoured him with the flattering appellation of the Engliſh Tintoret. At the deceaſe of Vandyck, Dobſon was appointed ſerjeant painter to the king, and groom of the privy chamber. No man ever had a fairer opportunity than this artiſt, of acquiring an eaſy fortune; but leading a diſſolute life, he ruined his conſtitution, and ſpent all his ſubſtance. He was impriſoned for debt, and died in London, in which city he was born, ſoon after his releaſe, A. D. 1647, aged 37 years only.

By this artiſt, it is ſaid, we have his own portrait, a ſmall half ſheet print, very rudely etched, and in a ſtyle greatly inferior to what one would have expected from him; eſpecially, as he had the ſpirited etchings of his tutor Vandyck for examples. Baſan, I apprehend, never ſaw this engraving, otherwiſe he would hardly have ſaid it was *digne de Van-Dyck*, or worthy of Vandyck. This portrait, though attributed to Dobſon, was, I believe, certainly etched by Mr. Evelyn; accordingly I have referred to it in the account of that artiſt, and there given my reaſons for ſuppoſing ſo.

## DODD.

Flouriſhed, 1760.

The name of an Engliſh artiſt, affixed to the portraits of *Leveridge* the actor, and of *Buckhorſe*, the noted boxer.

## ANTHONY VANDER DOES.

Flouriſhed, 1649.

I ſuppoſe this engraver was of the ſame family with the Vander Does, who were painters, and natives of Amſterdam. His chief employment ſeems to have been in the portrait line; and if he was not a diſciple of Paul Pontius,

at

at leaſt he imitated his ſtyle. And though he never equalled that maſter, yet his beſt engravings are by no means devoid of merit.

I ſhall only mention the following prints from the works of this artiſt:

Part of the plates belonging to a work, entitled, *Portraits des Hommes illuſtres dans* 17 *Sicele*, publiſhed at Amſterdam. Some of them are dated 1649.

*Ferdinand, Cardinal-Infant of Spain, and Governor of the Low Countries, on horſeback.* In the back-ground is the repreſentation of the battle of Nortlingen, in which this prince, aſſiſted by the king of Hungary, obtained a victory over the Swediſh army, A. D. 1634; a middling ſized upright plate, from Diepenbeck. By ſome connoiſſeurs this compoſition is attributed to Rubens.

A *Magdalen*, half figure, a ſmall upright plate, from Vandyck.

A *Madona and child*, a ſmall upright plate, from Eraſmus Quillinus.

A *holy family* with an angel warming the linen for the child, a ſmall upright plate, from the ſame maſter. One can hardly be perſuaded, that a man, in his ſober ſenſes, would have employed the angel in ſo ludicrous a manner; but it is not uncommon, in the compoſitions of the Dutch and Flemiſh maſters to meet with theſe *ſerious burleſques*, if I may be allowed the term. We ſhall not, however, wonder at ſuch ſmall abſurdities in painting, if we give credit to the following anecdote of a Dutch tragic writer, who, according to M. du Bos, in his Reflections upon Poetry and Painting, has repreſented Scipio, the great Roman general, ſitting in his tent, and very gravely ſmoaking a pipe of tobacco, with a pot of ale by his ſide; whilſt he is meditating upon the event of the battle of Zama, which he was to fight with Hannibal, the enſuing morning, and on which the fate of Carthage depended.

## JACOB VANDER DOES.

Born, 1623. Died, 1673.

This artiſt was a native of Amſterdam, and a diſciple of Nicholas Moyert. He went to Italy to improve himſelf in the art of painting, and reſided there ſome time. He excelled in landſcapes and cattle, and imitated the ſtyle of Bambochio. Being a man of a melancholy turn of mind, and croſs temper, he incurred the hatred or contempt of all his acquaintance. Karel du Jarden, at laſt, became his only companion; whoſe friendſhip for him was ſuch, that he put up with his croſſneſs, rather than forſake him. This unfortunate man died at Amſterdam, A. D. 1673, aged 50 years.

We have ſeveral ſmall *landſcapes* etched by this artiſt from compoſitions of his own, which are ornamented with animals. They are in a ſlight, free, maſterly ſtyle.

This maſter is frequently confounded with his ſon, who was alſo named Jacob Vander Does. He was a hiſtorical painter, and never engraved.

## SIMON VANDER DOES.

Born, 1653. Died, 1717.

This artiſt was the ſon and pupil of Jacob Vander Does, mentioned in the preceding

preceding article. He imitated his father's manner, and acquired a conſiderable ſhare of reputation. He was in England, where he abode but one year; perhaps he did not meet with ſufficient encouragement. On his return to Holland, he ſettled at the Hague, where, though he was in a very advantageous way of buſineſs, his circumſtances were conſtantly low, from the extravagancies of his wife. He died, A. D. 1717, aged 64 years. We have etched by this artiſt a few ſmall *landſcapes*, with *animals*, from his own compoſitions.

## J. DOESBURGH.

Flouriſhed,

A very indifferent engraver, who worked chiefly, if not entirely, for the bookſellers. He executed ſeveral plates of the old *Roman cuſtoms*, in a ſlight, poor ſtyle, etched and finiſhed with the graver. Alſo *Van Trump, the Dutch admiral, engaging with the Engliſh fleet*, a ſmall plate, length-ways.

## JOHN A DOETECHUM, or DOETECOM.

Flouriſhed,

This artiſt, with BAPTISTA A DOETECHUM, who, I ſuppoſe, was his brother, executed conjointly a work of conſiderable magnitude, in which are repreſented the *various habits and manners of the Indians*. Both theſe artiſts worked with the graver only, in a ſtiff, open ſtyle, without effect; and the drawing of the naked parts of the human figure is very indifferent on the plates of both. Theſe engravers are often confounded with the Duetecums; and perhaps they were of the ſame family, the name being ſpelt with with an O. inſtead of the E. However, their ſtyles of engraving are manifeſtly very different. Theſe artiſts worked entirely with the graver, and the Duetecums uſually etched their plates in a ſlight manner. But of this matter I ſpeak very diffidently. See DUETECUM.

## BARTHOLOMEW DOLENDO.

Flouriſhed, 1590.

This engraver, who was a native of Germany, flouriſhed at the concluſion of the ſixteenth century. He worked entirely with the graver in an open, ſlight ſtyle. He was probably one of the ſcholars of Henry Goltzius. Gerard Douw learned the firſt principles of drawing from this artiſt, who might probably have more judgment than execution in that art; for the outlines, and markings of the naked parts of the figures, upon his plates, are by no means correct. See the cypher compoſed of a B. and a D. which he frequently uſed, when he did not put his name at length, on the plate at the end of the volume. The following prints are by this maſter:

A *Dutch merry-making*, a middling ſized plate length-ways, probably from a deſign of his own.

*Adam*

*Adam and Eve receiving the forbidden fruit*, a middling ſized upright plate, from Carl van Mander.

A *holy family*, a ſmall plate, length-ways, from Michael Coexy.

*St. John preaching in the deſert*, a middling ſized plate, length-ways, without the painters name

*Pyramus and Thiſbe*, a middling ſized upright plate, from Criſpen Vander Borcht.

He alſo copied ſome of the plates of Lucas Jacobs of Leyden, and engraved ſeveral others from Spranger and other maſters.

## ZACHARY DOLENDO.

Flouriſhed, 1581.

This artiſt was probably of the ſame family with the preceding, if not his brother, he imitated his ſtyle of engraving; but was greatly his ſuperior in taſte and correctneſs of drawing. We have ſome portraits by this maſter, which are equal in neatneſs to any by Jerom Wierix. He often uſed a cypher, compoſed of a Z. and a D. joined together, in the manner expreſſed upon the plate at the end of the volume. I ſhall mention the following prints by this engraver, which will ſufficiently prove his great merit.

*Adam and Eve embracing each other, whilſt Eve receives the apple from the ſerpent*, a ſmall upright print, from Spranger.

*Andromeda naked, chained to a rock*, a well drawn-figure; the head and other extremities are marked in a fine ſtyle; a very ſmall upright, perhaps from a deſign of his own.

The *continence of Scipio*, a ſmall circular plate, from A. Bloemart.

A *ſet of the Pagan gods and goddeſſes*, copied ſmall from the prints of Henry Goltzius.

*St. Martin dividing his cloak between two beggars*, a ſmall upright plate, from Spranger.

I ſhall only take notice of the following portrait, which I think a very fine one by this artiſt, namely,

*William, prince of Orange*, a half figure in armour, a ſmall upright plate, without any painter's name: It is dated 1581.

## OLIVER DOLFIN, or DOFIN.

Born, Died, 1693.

This artiſt was, I believe, a native of France; but he reſided at Bologna, where he etched a great number of plates, from the Carraccii, and other great maſters. He died about the year 1693.

## WILLIAM DOLLE.

Flouriſhed, 1630.

This artiſt worked chiefly, if not entirely with the graver, in a very poor, ſtiff ſtyle; and his employment was in the portrait line for the bookſellers. His plates, in general, appear to be engraved from deſigns of his own, which, as far as we can judge from the prints, were equally indifferent. However, antiquity or ſcarcity frequently ſtamps a value upon things, totally deſtitute

deſtitute of merit in themſelves. By him we have the following portraits, among many others:

*Sir Henry Wootton*, a ſmall upright print.

*Mark Franke*, maſter of Pembroke Hall, Cambridge; a ſmall half ſheet print.

*George Villars, duke of Buckingham*, the ſame.

*Robert, earl of Eſſex*, &c.

## JOHN DOLIVAR.

Flouriſhed, 1680.

This artiſt was a native of France, and a deſigner as well as an engraver. His works are uſually, ſays Baſan, placed with thoſe of Chauveau and Le Pautre, but in fertility of genius he never equalled either of thoſe maſters. Some of the plates for *Berain's Ornaments* are by him; and one of the *Ceilings in the Cabinet des Beaux Artes*, publiſhed at Paris by Perault, 1690.

## DOMINICO FIORENTINO. See BARBIERE.

## CÆSAR DOMINICUS.

Flouriſhed, 1614.

This name is affixed to a ſet of *ornaments*, neatly engraved from the invention of Lud. Scal. They are middling ſized upright plates, and uſually marked, "Cæs. Dom. inc. 1614."

## JOHN DONALDSON.

Flouriſhed,

A modern artiſt by whom we have ſeveral ſmall upright etchings of *beggars*, from Rembrant, by no means badly executed.

## W. DONNE.

Flouriſhed,

An obſcure engraver, by whom, among other things, we have a ſmall plate, length-ways, from Elſheimer, repreſenting *Venus and Cupid* in a landſcape, with ſeveral other diſtant figures. This is a ſlight ſcratchy etching, badly drawn, and without effect.

## S. DONNET.

Flouriſhed,

An obſcure engraver, who apparently worked for the bookſellers only. He executed his plates with the graver, in a heavy, ſtiff ſtyle, without taſte or correctneſs. Among other things by him, is a ſmall print, length-ways, repreſenting a *man ſeated reading a book*, which is upon a table before him.

## DORS.

Flouriſhed,

The name of an engraver, mentioned by Evelyn, without any reference to his

his works. Perhaps his name ſhould have been written Durr, of whom an account will be found below.

## P. VAN DOORT.

Flouriſhed,

This artiſt, a man of no great merit, worked entirely with the graver, in a ſtyle reſembling that of Cornelius Cort; but without taſte or correctneſs of deſign. The heads and other extremities of his figures are peculiarly reprehenſible. We have by him a ſmall upright *holy family*, where Elizabeth is giving an apple to the infant Chriſt, and St. John is ſeated near them, from Bernard Paſſarus.

## DORBAY.

Flouriſhed, 1690.

This artiſt appears to have been a native of France. Among other things engraved by him, are ſome of the *plans and views of the royal palaces in France*; and they are executed in a very neat pleaſing ſtyle. He adds to his name, del. et ſculp.

## MICHAEL DORIGNY.

Born, 1617. Died, 1665.

This artiſt was born at St. Quentin in France; and diſcovering an early inclination for the arts, he was placed as a diſciple under Simon Vouet, a painter, at that time in great repute, and whoſe daughter he married. Dorigny copied the manner of his maſter; and was himſelf a painter of ſome note; but he is much better known as an engraver. He performed his plates chiefly with the point, in a bold, powerful ſtyle; the lights are broad and maſſy, eſpecially upon the figures. But the marking of the folds of the draperies, and the ſhadows upon the outlines of the fleſh, are frequently ſo extravagantly dark, that they form a harſh, diſagreeable effect, and ſometimes deſtroy the harmony of the engraving entirely. He certainly underſtood the human figure; and in ſome few inſtances, we find it correctly drawn, But, in general, from the *manner* which he had contracted in copying the ſtyle of Vouet, rather than the ſimple forms of nature, his outlines are affected, and the extremities of his figures too much neglected.

He was made profeſſor of the Royal Academy of Painting at Paris, where he died, A. D. 1665, aged 48. According to Abbe Marolles, his works conſiſt of 105 prints. I ſhall only mention the following:

The *adoration of the Magi*, a very large print, length-ways, on four plates, in the manner of a frieze, from a picture painted by Simon Vouet, dated 1638.

The *nativity of Chriſt*, a large upright plate, from the ſame maſter.

*Venus at her toilet*, a middling ſized plate, length-ways, from the ſame.

*Venus, Hope, and Love, plucking the feathers from the wings of Time*, the ſame, from the ſame.

*Mercury and the graces*, the ſame from the ſame.

The *rape of Europa*, the ſame.

Some ſlight *Bacchanalian ſubjects*, from his own compoſitions. He alſo engraved from Le Sueur, Saraſin and other maſters.

LOUIS

## LOUIS DORIGNY.

Born, 1654. Died, 1742.

This artiſt was ſon to Michael Dorigny, mentioned in the former article. After having learned the firſt principles of deſign from his father, he became the pupil of Le Brun; and when he had finiſhed his ſtudies under that maſter, he went to Italy, where he took up his reſidence. He is greatly commended for the fertility of his invention, the grandeur of his compoſition, and the harmony of his colouring. He is alſo ſaid to have drawn the human figure very correctly. He died, A. D. 1742, aged 88 years. By the hand of this artiſt we have ſeveral etchings; among others, the following:

A ſet of thirty-two ſmall upright plates, comprehending the title, from his own compoſitions; which were engraved for an Italian edition of the *Penſées Chretiennes*, by Pere Bouhours.

Five *emblems of Horace*, ſmall plates nearly ſquare, the ſame.

The *landing of the Saracens at Port D'Oſtie*, a middling ſized plate, lengthways, from Raphael.

## SIR NICHOLAS DORIGNY, KNIGHT.

Born, 1657. Died, 1746.

This artiſt was the ſon of Michael Dorigny, and brother to Louis, mentioned in the preceding article. He was born at Paris; and his father dying whilſt he was young, he was brought up to the law. But at the age of 30 he quitted that profeſſion, and ſtudied drawing for a year very aſſiduouſly. Intending to engage in the arts, he went to his brother, who reſided at Rome, in order to learn the principles of painting. After ſome practice in that art, being adviſed by him, he took up the point; and, in the courſe of ſeveral years, produced a number of different etchings. He ſtrove to imitate the ſtyle of Girard Audran; and after ten years purſuit, finding he could by no means ſucceed in his attempt, ſo well as he expected, he reſumed the pencil. But being of a very eaſy diſpoſition, he was ſoon perſuaded to lay it down again; and having received ſome inſtructions, with reſpect to the handling of the graver with more freedom, to harmonize the roughneſs of the etching, he began again to engrave; and the ſeven planets from Raphael, it ſeems, were his firſt productions. Some time after, he finiſhed the tranſfiguration, from the ſame maſter. His reputation was now increaſed; and he was invited into England, in order to engrave the cartoons, then at Hampton-Court. He arrived June 1711, but did not begin to work upon them till the year following, the intermediate time being ſpent in raiſing a fund for the payment. At firſt it was propoſed, that they ſhould be done at the queen's expence, in order to be given away, as preſents to the nobility, foreign princes, miniſters, &c. and the lord treaſurer Oxford exerted himſelf greatly in the cauſe of the artiſt. But he demanding the ſum of four or five thouſand pounds, the plan was rendered abortive. He had, however, an apartment aſſigned him in Hampton Court, with requiſite perquiſites. The work, at laſt, was undertaken by ſubſcription, at four guineas each ſet. Dorigny ſent for Dupuis and Duboſc from Paris to aſſiſt him; but from

ſome difference, which happened between them they both left him, about two years and a half after their arrival, before the work was half completed. April 1, A. D. 1719, he preſented to king George the Firſt two complete ſets; and a ſet a piece to the prince and princeſs. The king give him a purſe with a hundred guineas; and the prince, a gold medal. The duke of Devonſhire, who had aſſiſted him with the loan of 400l. remitted the intereſt of it for four years; and in the year following, 1720, procured him the honour of knighthood from the king.

During his reſidence in England, he painted ſome few portraits; but with no great ſucceſs. His eyes failing him, he returned to Paris, where, A. D. 1725, he was made a member of the Royal Academy of Painting, and died 1746, aged 89.

If the great excellence of an engraver conſiſts in diveſting himſelf of all manner of his own, and tranſcribing faithfully on copper the ſtyle of the maſter, whoſe picture he copies; and if he ought to be conſidered as faulty, in proportion as he recedes from this rule, Dorigny will fall under very heavy condemnation. He drew in an incorrect affected manner. The naked parts of his figures are often falſely marked; and the extremities in particular are defective. His draperies are coarſe, the folds ſtiff and hard, executed without being properly harmonized, or well formed. And a *manner* of his own pervades all his prints; for the ſtyle of the painter is conſtantly loſt in that of the engraver. But he ſeems never to have failed more, than when he worked from the paintings of Raphael. The ſweet ſimplicity, and chaſtneſs of outline, which are the great characteriſtics of that admirable artiſt, required much more judgment and attention, than Dorigny poſſeſſed, to expreſs them properly. But, with all theſe faults, the prints of Dorigny are the beſt copies we have from ſeveral of the pictures of Raphael, and other great maſters. Baſan ſpeaks of him in the following manner; and a little partiality to a countryman may be well excuſed: "We have many excellent prints by his hand, in which one juſtly "admires the good taſte of his drawing, and the intelligent and pictureſque "manner, which he acquired by the judicious reflections he made upon the "works of the great maſters, during the reſidence of 22 years in Italy." We have by him, among others, the following prints:

*St. Peter curing the lame man at the gate of the temple*, a large upright plate, from Civoli. This I take to be one of his firſt engravings. It is a dark, heavy print, executed exactly in the ſtyle of M. Dorigny his father.

The *transfiguration*, from Raphael, a large upright plate.

The *deſcent from the croſs*, the ſame, from Daniello da Volterra. This and the following, I conſider, in my own opinion, as the beſt prints by this maſter.

The *martyrdom of St. Sebaſtian*, a large upright plate, arched at the top, from Dominichino.

The *Trinity*, the ſame from Guido.

The *hiſtory of Cupid and Pſyche*, from the pictures painted by Raphael in the Vatican.

The *cartoons*, ſeven very large plates, length-ways, from the pictures of Raphael, which were then at Hampton Court, but at preſent at the Queen's Houſe in St. James's Park.

He

He alſo engraved from Annibale Carracci, Lanfranche, Louis Dorigny, and a variety of other maſters.

## MICHAEL DOISIER.

Flouriſhed, 1710.

This artiſt, if not a native of Paris, reſided there about the commencement of the preſent century. He worked with the graver in a very neat ſtyle, ſomething reſembling that of Drevet. The naked parts of his figures are not well drawn; the extremities in particular, are very faulty. Among other prints by him are the following:

*Mary Magdalen waſhing the feet of Chriſt in the houſe of Simon the Phariſee*, a large plate, length-ways, from Nicolas Colembel. The companion, *the woman taken in adultery*, from the ſame maſter, was engraved by Claude Duflos.

The *two blind men of Jericho cured*, a large upright plate, from the ſame.

*Chriſt driving the merchandizers out of the Temple*, the ſame, from the ſame.

The *marriage of the Virgin*, the ſame from Jouvenet. This appears to me to be one of his beſt prints.

The portrait of *J. B. Colbert, marquis de Torcy*, a large upright plate.

## DOUET.

Flouriſhed,

This artiſt, according to Papillon, engraved on wood a ſmall upright print, from Andrea Del Sarto, repreſenting the *Virgin with the infant Jeſus*.

## W. DOUGHTY.

Flouriſhed, 1760.

This modern artiſt was, I believe, a native of England, and a painter. He etched ſome few portraits; among others the two following: *Thomas Beckwith*, the antiquary of York; *Thomas Gay*, the poet.

## LE DOYEN.

Flouriſhed, 1666.

An indifferent artiſt, who reſided at Paris, and was perhaps a native of that place. He worked entirely with the graver, in a ſtiff, taſteleſs ſtyle; and his employment appears to have been chiefly for the bookſellers. I have ſeen ſome *ornamental frontiſpieces* by him; and he engraved the plates for a work in quarto, entitled, *Figures des different Habits des Chanoines reguliers en ce Siecle*, &c. Paris 1666; or, the Figures of the different Habits of the regular Canons of this Century.

JOHN

## JOHN DRAPENTIERE.

Flouriſhed, 1691.

A very indifferent engraver of *portraits* and *frontiſpieces*. He reſided in London; but that he was a native of England, does not appear. He worked with the graver, in a ſtyle ſufficiently neat, but without taſte. His drawing of the human figure is below criticiſm. Among his portraits are the following: *Daniel Burgeſs*, dated 1691. *Jacob Dyer*, *Mr. Perkins*, &c. Add to thoſe, a ſmall ſatyrical print in an oval, repreſenting a *lady ſhaving a gentleman*, half figures, with this inſcription, *Le beau ſervice*.

## DREBBER.

Flouriſhed, 1590.

This engraver is ſaid to have worked from the deſigns of Goltzius. I am not acquainted with his works; nor are they ſpecified by the authors who mention him.

## DRUEFKEN.

Flouriſhed,

The prints cut in wood, and marked with a cluſter of grapes, are by Mr. Evelyn attributed to this artiſt; one in particular, which repreſents the *king of the Boors in Hungary, eaten alive by the rebels, whom he ſeduced.* See this mark on the plate at the end of the volume.

## PETER DREVET, the ELDER.

Flouriſhed, 1700.

This excellent artiſt was a native of France. Under what maſter he learned the firſt principles of engraving, is uncertain. Apparently it might be Girard Edelink. However, the progreſs he made in that art was ſuch, as raiſed his reputation above any of his cotempories. The command, which he had of the graver, was very great. His prints are firm, yet highly finiſhed. He drew well, and copied faithfully the ſtyle of the maſters from whom he worked. He confined himſelf to portraits; and the ſoftneſs and beauty, which appears in them, have ſtamped a conſiderable value upon the firſt impreſſions. I ſhall only mention the following, which are reckoned among his moſt eſteemed prints:

*Louis XII.* a whole length figure, ſtanding, a large upright plate, from Hiacinthe Rigaud.

*Louis XV. upon his throne*, companion to the former, after the ſame painter.

The *prince of Conde*, the ſame, from the ſame.

The *comte de Thouloufe*, a middling ſized upright plate. This portrait was twice engraved. In the one, the hand has a glove on; in the other, the glove is taken away.

*Cardinal de Fleury*, the ſame, from the ſame.

*Marechal de Villars*, a large upright plate. The beſt impreſſions of this plate,

plate, are before the change was made in the inſcription, which is eaſily diſtinguiſhed.

## PETER DREVET, the YOUNGER.

Born, 1697. Died, 1739.

This artiſt, the ſon of Peter Drevet, mentioned in the preceding article, was born at Paris, A. D. 1697. He was inſtructed in the art of engraving by his father, whoſe ſtyle he adopted, and ſurpaſſed his tutor in clearneſs and delicacy of finiſhing. He did not confine himſelf to portraits: we have ſeveral hiſtorical prints by him, which in point of neatneſs and exquiſite workmanſhip, are ſcarcely to be equalled. His drawing, though he ſcrupulouſly copied his original, appears in general rather heavy; and the figures, from being entirely executed with the graver, without ſufficient variation of the ſtyle, have ſometimes a cold and ſilvery effect. His moſt eſteemed and beſt hiſtorical print is very valuable; but the firſt impreſſions of it are rarely to be met with: it is,

The *preſentation of Chriſt in the temple*, a very large plate, length-ways, from Louis de Bologna. The following are alſo by him.

*Adam and Eve in their ſtate of diſobedience*, a large upright plate, from Ant. Coypel.

The *meeting of Abraham's ſervant with Rebecca at the well*, the ſame, from the ſame.

*Abraham, with his ſon Iſaac on the altar*, the ſame, from the ſame, dated 1707.

Among his portraits the two following are juſtly held in the higheſt eſtimation.

*M. Boſſuet, biſhop of Meaux*, a whole length figure, ſtanding, a middling ſized upright plate, from Rigaud: a moſt admirable print.

*Samuel Bernard*, a whole length figure, ſitting in a chair, a large upright plate. The firſt impreſſions are, before the words *Conſeiller d'Etat* were inſerted upon the plate. This print is finiſhed in a very wonderful manner. I ſhall add the following excellent portraits only:

*Cardinal Dubois*, a middling ſized upright plate from the ſame.

*L'Abbé Pucelle, counſellor of the parliament*, the ſame, from the ſame.

*Louis XV. when young, conducted by Minerva to the temple of Glory*, a middling ſized upright plate, from Coypell.

## CLAUDE DREVET.

Flouriſhed, 1740.

He was firſt couſin to Peter Drevet, mentioned in the preceding article, and was living at Paris, at the time Baſan publiſhed his Dictionary of Engravers. He chiefly confined himſelf to portraits, and worked with great ſucceſs. The following portraits are by him:

The *cardinal d'Auverge, ſitting in a chair*, a middling ſized upright plate, after Rigaud.

*M. de Vintimille, archbiſhop of Paris*, the ſame, after the ſame maſter.
*M. le comte de Zinzindorff*, the ſame, from the ſame.

## MARTIN DROESHOUT.

Flouriſhed,

One of the indifferent engravers of the laſt century. He reſided in England, and was employed by the bookſellers. His portraits, which are the beſt part of his works, have nothing but their ſcarcity to recommend them. He engraved the head of *Shakſpeare*, *John Fox the martyrologiſt*, *John Hewſon, biſhop of Durham*, &c. Alſo ſeveral of the plates for Haywood's *Hierarchy of Angels*; and the *death of Dido* for Stapylton's Virgil, octavo, &c.

## JOHN DROESHOUT.

Flouriſhed, 1635.

Probably a relation of Martin Droeſhout, mentioned in the preceding article. Like him he worked for the bookſellers, with the graver only, in a ſtyle that does him but little credit as an artiſt. We have by this engraver the portrait of *Richard Elton*, a head, the figure in armour, marked "John "Droeſhout, Lond. f." Alſo, the portrait of *Joan. Daneſy*, affixed to his *Paralipyomena*, publiſhed in quarto, A. D. 1639. Several *frontiſpieces*, and other *book plates*.

## DU BOIS. See Bois.

## DU BOSC. See Bosc.

## DU CHANGE. See Change.

## GASPER DUCHE.

Flouriſhed,

He reſided at Rome, and probably was a painter. I have ſeen a *landſcape* etched by him, in a free, ſlight ſtyle; but without effect. It is marked, *Gaſpero Duche in. ſculp. Romæ.*

## P. DUCHESNE.

Flouriſhed, 1700.

An engraver on wood of no great eminence, mentioned by Papillon. His chief employment ſeems to have been in the ornamental line.

## JOAN LE DUCQ.

Born, 1636. Died,

He was born at the Hague, and became a diſciple of Paul Potter, the celebrated painter of animals, whoſe manner he imitated with great ſucceſs. In the year 1671, he was appointed director of the Academy at the Hague. By him we have ſeveral etchings; among others, a *ſet of dogs*, on eight plates very neatly executed, and with great ſpirit.

THOMAS

## THOMAS DUDLEY.

Flouriſhed, 1678.

He was a native of England, and one of the pupils of the famous Hollar, whoſe manner of engraving he imitated. But though he never equalled his maſter in the lightneſs of his point, or freedom of execution, his etchings are not without merit. His moſt conſiderable work was a ſet of cuts for the *Life of Æſop*, prefixed to the laſt edition of his fables, publiſhed by Barlow. He alſo etched the portrait of *biſhop Ruſſel*, which is ſubſcribed, "Thomas "Dudley, Anglus fecit, 1679." He frequently adds to his name, *quondam condiſcipulus W. Hollar*; and ſometimes he ſigned his plates with the initials of his name, T. D. only.

## JOHN A DUETECUM.

Flouriſhed, 1559.

By this engraver, conjointly with LVCAS A DUETECUM, who was probably his brother. We have ſeveral large whole ſheet prints in folio, repreſenting the magnificent and pompous funeral of the *emperor Charles V.* they are ſlight coarſe etchings; but the figures are deſigned with ſpirit; and ſome of the heads are executed in a maſterly manner. By John a Duetecum alſo is engraved an ornamental frontiſpiece for a book of *Perſpective*, by John Tridmanus Triſius, in folio, which print is chiefly, if not entirely, executed with the graver, in a ſtyle which does no credit to the artiſt. The *Doetecums*, mentioned as engravers in a preceding article, were probably of the ſame family; but the abſurd cuſtom of ſpelling names ſo many ways, is frequently the cauſe of much confuſion. If this be true, John a Duetecum, and Doetecum, will be the ſame perſon; and the other two, Baptiſta and Lucas, his brothers.

## CLAUDE DUFLOS. See FLOS.

## GASPAR DUGHET.

Born, 1600. Died, 1663.

This admirable artiſt is better known by the name of Gaſpar Pouſin; which latter name was given him, becauſe he was the ſcholar of Nicholas Pouſin, who married his ſiſter. According to the general report, Gaſpar was a native of France; but ſome authors tell us, that he was born at Rome. However, his great excellence in landſcape painting is too well known, to need any repetition here. His brother in law, Nicholas Pouſin, frequently painted the figures for him; which he himſelf was not ſo well able to execute. We have ſeveral ſlight, but ſpirited etchings of *landſcapes* by this artiſt; among the reſt, a ſet of four ſmall round plates; and another ſet of ſmall plates, length-ways.

## JOHN DUGHET.

Flouriſhed, 1640.

He was the brother of Gaſper Dughet, mentioned in the preceding article,

and as nearly related to the famous Nicholas Pouſin, under whoſe inſtructions one might have expected he would have made great progreſs. Whether he ever attained to any degree of perfection in the art of painting, I cannot tell; but with all the advantages he had on his ſide, he never ſhone as an engraver. Among other etchings, from the pictures of his brother in law Pouſin, are the following:

The *ſeven ſacraments*, from the pictures painted by that artiſt for the Commandeur del Pozzo, which differ much from thoſe in the royal collection in France: Large prints, on two plates each. Chatillon copied theſe plates upon a ſmaller ſcale.

The *judgment of Solomon*, a large plate length-ways, from the ſame maſter.

*Mount Parnaſſus*, the ſame, from the ſame.

The *birth of Bacchus*, the ſame.

## DUGY.

Flouriſhed, 1760.

By this modern artiſt, who is apparently a native of France, we have ſome ſlight prints, from F. Boucher and other maſters.

## DU HAMEL. See HAMEL.

## DU JARDIN. See JARDIN.

## DUNKERTON.

Flouriſhed, 1770.

A modern artiſt, who reſided in London, by whoſe hand we have ſeveral portraits in mezzotinto; among others, *Miſs Hornick*, from Sir Joſhua Reynolds; *John Elliot*, from Dance; and *Miſs Bamfyeld*, from W. Peters. He alſo engraved from other maſters.

## DU PIN. See PIN.

## JOHN DUNSTALL.

Flouriſhed, 1660.

He was a drawing maſter, and lived in the Strand, London. He alſo engraved ſeveral plates, which he etched, and retouched with the graver in imitation of the ſtyle of Hollar. His performances, however, do him no great honour. The following prints are by his hand: A ſet of prints repreſenting *birds, beaſts, flowers, fruit, flies and worms*. On the title he writes, "invented, etched, and graven, by John Dunſtal, 1662." He likewiſe engraved ſome *frontiſpieces* for books, and ſeveral *portraits*; among the laſt are the following: *king William and queen Mary*; *Samuel Clarke*, the martyrologiſt; *Jacobus Uſſerius*, &c.

## DU PONT. See PONT.

## DU PUIS.

## DU PUIS. See Puis.

## J. DURANT.

Flouriſhed,

He was an engraver, employed chiefly, if not entirely, by the bookſellers. It was greatly the faſhion, in the laſt century, to ornament books with cuts; and little attention it ſeems was paid to the manner in which they were deſigned or engraved. Of courſe, I ſhould ſuppoſe, very ſmall prices were given; ſo that the artiſt had no inducement to ſtudy for improvement; ſince, in the firſt inſtance, he had ſufficient employment; and, in the ſecond, little hope of having his price advanced, in proportion to his merit. And this, I believe, was the cauſe that ſo many indifferent artiſts flouriſhed at that time. Durant poſſeſſed no great merit to recommend his works to the notice of the collectors; but worſe engravers than he may be found among his cotemporaries. We have by him a variety of book plates and ſome portraits; among the laſt, is that of *queen Mary*, from Kneller, a middling ſized upright oval plate.

## DURELLO.

Flouriſhed, 1674.

This artiſt was, I believe a German. It is certain he reſided at Vienna, where he engraved ſome of the portraits for the large work entitled, *Hiſtoria di Lepoldo Ceſare*, publiſhed in that city, 1674.

## ALBERT DURER.

Born, 1471. Died, 1528.

The powerful efforts of genius, however they may be retarded by compulſion, or intereſted purſuits, or depreſſed by the hand of poverty, can ſeldom be totally extinguiſhed in the mind. Like the latent flame, they are ſtill expanding; and generally, at one time or other, manifeſt themſelves; and ſometimes indeed more powerfully, in proportion to the reſiſtance they meet with. Genius is often found ſurrounded with all the diſadvantages and diſcouraging circumſtances of life, and too frequently unable to ſupport the man who is guided by her influence. This, however, was not the caſe with Albert Durer; for though born in poverty, he followed the dictates of his genius, and obtained in the end, what he certainly deſerved, a comfortable ſubſiſtance. From his father, who was a goldſmith at Nuremberg, he learned the firſt principles of engraving; but afterwards he ſtudied under Michael Wolgemuth, who not only engraved on wood and copper but is ſaid to have practiſed etching with great ſucceſs, and was an artiſt of no mean abilities. It was Albert's deſire to have placed himſelf with Martin Schoen, whoſe reputation was, at that time, very conſiderable; but he was prevented by the death of that maſter. He ſtudied however from his prints; many of which he copied, as well as ſome of thoſe of Iſrael van Mecheln. But he ſeems evidently to have preferred the firſt, and upon them he formed, that ſtyle of engraving, which he ever after practiſed. His firſt print, or, at

leaſt, the firſt that is dated, is marked with the year 1497; at which time he muſt have been 26 years of age. And, if we may believe Sandrart, he did not begin to paint till ſome time after; 1504 being the earlieſt date that writer had ever ſeen upon any of his pictures.

To free himſelf from the noiſe and impertinence of his wife, who was a very great ſhrew, he travelled into the Low Countries, where he contracted an acquaintance with his cotemporary, Lucas Jacobs of Leyden; and a ſtrict friendſhip continued between theſe excellent artiſts till the death of Albert Durer. Being perſuaded to return to Nuremberg, on promiſe of his wife's amendment, he complied with the requeſt of his friends; but he ſoon felt the ill effects of his goodnature; and, though a man of moſt excellent temper, ſhe broke his heart by her ill treatment. He died at Nuremberg, the place of his birth, A. D. 1528, aged 57 years.

He was honoured with a ſeat among the magiſtrates of the city of Nuremberg; and the emperor Maximilian gave him an armorial bearing.

The following ſtory is related by Vaſari, and others after him, that on ſeeing ſome of his wood cuts, copied by Marc Antonio at Venice, he ſet out for that city, and complained to the ſenate of the damage he ſuſtained. But the only redreſs he could obtain was, that Marc Antonio ſhould not in future counterfeit the mark of Albert Durer. The truth of this relation indeed is not greatly depended upon.

Albert Durer was a man of univerſal genius. He underſtood the arts in all their various branches; and wrote Treatiſes on Anatomy, Perſpective, Geometry, and Architecture both civil and military. As a painter, Vaſari ſays of him: "If this exact and admirable artiſt, whoſe genius was ſo extenſive, had been "born at Tuſcany, rather than Germany, ſo that he might have had an op- "portunity of ſtudying the beautiful pieces which are at Rome, as the reſt of "us have done, he would have been the beſt painter in Italy, as now he is to "be reckoned the moſt excellent and moſt celebrated genius of the Fle- "miſh ſchool:" which character he undoubtedly deſerved in every reſpect. But in order to conceive an idea, equal to the merit of this great maſter, it is requiſite, that without prejudice we ſhould examine many of his works; and we ſhall then find, that he poſſeſſed aſtoniſhing fertility of invention. His conceptions were excellent; he compoſed his figures with great propriety; he varied the characters and expreſſions of the heads in a judicious manner; and the hand of the maſter is evident in all his works. He engraved on copper, and on wood. The firſt, a few etchings excepted, are executed with the graver only, in ſo neat and excellent a ſtyle, that for facility of execution, and command of that inſtrument, he has never been excelled. His etchings are coarſe, but ſpirited; however, they do not equal the reſt of his works. His engravings on wood are in a ſlight, bold ſtyle, reſembling the maſterly ſketches he made with the pen. He certainly underſtood the human figure, and often drew it very correctly; but his outlines are by no means beautiful and flowing, or his choice of forms the moſt pleaſing. But theſe defects are owing to the prevailing taſte of the country where he reſided, and his want of thoſe advantages, which Vaſari has juſtly mentioned. The works of Albert Durer are very numerous, and many of them exceedingly

valuable. I can only mention ſome few under the following heads.

FIRST, thoſe on copper, executed entirely with the graver.

*Three naked women, with a globe above their heads, and an appearance of Hell in the back-ground,* a ſmall upright plate. On the globe is the date 1497, with theſe letters, D. G. H. which mean in German D. Gott. Hilf, *O! God help*, or *aſſiſt us*. This plate was copied by Albert Durer, from Iſrael van Mecheln. Originally the letters on the globe were G. B. A. Gott Behute Alle, *God keep all*. There are ſeveral other copies of this print with variations.

A *holy family*, where Joſeph is leaning on a ſtone, and three figures behind him; one of them with a high crowned hat on, dated 1506. Captain Baillie has a copy of this print, with ſome ſlight variation, which he ſuppoſes, and with great reaſon, was executed by Rembrant.

*Adam and Eve in Paradiſe, and the ſerpent entwined round the tree*, a ſmall upright plate, dated 1504. Jerom Wierix, A. D. 1566, at the age of 16, made a very ſurpriſing copy of this plate. I have myſelf one of the original pictures (for Albert Durer repeated this ſubject ſeveral times) which was certainly painted prior to the engraving of the print; for in the print there is a mouſe, playing directly before a cat, which bears ſome analogy to the harmony that exiſted in Paradiſe. But in my picture, there are two frogs, inſtead of the mouſe. The former was doubtleſs an improvement too material to have been omitted, had the picture been poſterior to the print.

*A nativity*, called the *ſmall nativity*, where Joſeph is ſeen filling a vaſe with water at a well, a very ſmall upright plate, dated 1504.

A *holy family, with a monkey in the fore-ground*, called the Virgin with the Monkey, a ſmall upright plate.

The *prodigal ſon*, a middling ſized upright plate. Thoſe impreſſions, before the date 1513 was added to the plate, are the moſt eſtimable.

*St. Hubert kneeling before the crucifix*, which appears upon the head of the ſtag, a middling ſized upright plate.

*St. Jerom in the deſert*, kneeling before a crucifix, and holding a ſtone in his hand, the ſame.

*St. Jerom*, ſeated in a room, writing at a deſk, the ſame, dated 1514. There is a copy of this print by Jerom Wierix.

*Melancholy*, a ſmall upright plate. This has been copied the ſame ſize, and the ſame way, the date 1514 being added.

*Pandora's box*, as it is falſely called. It repreſents a winged woman, ſtanding on a globe, holding a ſort of cup in her hand, a middling ſized upright plate.

A *man armed on horſeback followed by a ſpectre, and accompanied by Death on horſeback*. This print is called Death's Horſe; the ſame. The beſt impreſſions are before the date, 1513, was added to the plate. There is a cloſe copy of this print, dated 1564.

The *death's head*, ſo called becauſe a ſcull is repreſented on a coat of arms, ſurmounted with an helmet; a ſatyr, with a young woman liſtening to him, are ſtanding by it, a ſmall upright plate.

A *coat of arms*, repreſenting a lion rampant, with a cock, the ſame.

The

The *life and paſſion of Chriſt*, a ſet of very neat ſmall upright plates.

The *twelve apoſtles*, the ſame.

He alſo engraved, among a variety of other ſubjects, ſeveral excellent portraits.

SECONDLY, among his etchings on copper are the following:

*Chriſt ſeated, leaning his head upon his left hand, and a figure lying down in the front, and pointing towards him*, a ſmall upright plate.

*Moſes receiving the tables of the law*, a very ſmall upright plate, dated 1524.

The *cannon*, ſo called becauſe a cannon is ſeen in the fore-ground, a ſmall plate, length-ways, dated 1518. From the rough appearance of this print, it has been thought by ſome, though I believe without foundation, that it was etched on a plate of iron. This was copied ſmaller, the ſame way, by Jerom Hopfer.

THIRDLY, his wooden cuts, among which are the following:

A ſet of fifteen folio prints, the ſubjects of which are taken from the *Apocalypſe*.

The *life and paſſion of Chriſt*, on thirty ſix ſmall upright prints. Theſe are the engravings, the copying of which, according to Vaſari, occaſioned the diſpute between Albert Durer and Marc Antonio. Certainly the latter did copy them the ſame ſize on copper. It is equally certain, that he did not put the mark of Albert Durer, but his own.

The *life of the Virgin Mary*, on twenty ſmall folio prints; ſeventeen of theſe were alſo copied by Marc Antonio, and with the mark of Albert Durer, except upon the laſt plate, to which he has put his own.

Two large prints, conſiſting of ſeveral blocks, repreſenting the *triumphs of the emperor Maximilian*.

## P. DURET.

Flouriſhed, 1760.

A modern engraver, who reſided at Paris, by whom we have ſeveral *landſcapes*, from Ruyſdael, Wouvermans, Venet, &c.

## JOHN DURR.

Flouriſhed, 1625.

The name of a very indifferent artiſt, who was chiefly employed in engraving portraits, and book plates. He worked entirely with the graver, in a very ſlight poor ſtyle, without taſte or correctneſs. Among other portraits by him, is that of *H. I. Erneſt*, with his family; and of *J. Zimmer*, dated 1625.

## CORNELIUS DUSART.

Born, 1665. Died, 1704.

He was born at Harlem, and became the pupil of Adrian van Oſtade. He imitated the ſtyle of his maſter with no ſmall ſucceſs; and his ſubjects were alſo taken from low life. We have ſeveral etchings by him, and ſome few mezzotintos;

mezzotintos; and indeed ſome of his etchings are helped in the ſhadow with a mezzotinto tool. Among others by him, are the following:

An *old man playing on the violin, while a Dutch peaſant is regaling.* Marked "Corn, Duſart pinx. et fecit 1685."

A *Dutch peaſant reading a paper, and holding a bottle in his right hand,* a ſmall upright print.

Theſe two are mezzotintos; the following are etchings.

*Dutch boors making merry at a fair,* a ſmall plate, length-ways, dated 1685.

A *man with a hurdy gurdy, playing at the door of a cottage,* the ſame.

The *ſhoemaker,* and its companion, the *village doctor,* two middling ſized upright plates.

The *inſide of a Dutch cottage with boors drinking, and a man playing upon the violin,* dated 1685; with verſes underneath beginning thus: *Ruſticus ex animo,* &c.

## DUVAL. See VAL.

## JOHN DUVET.

Flouriſhed,

This artiſt flouriſhed at the commencement of the ſixteenth century. The Gothic ſtyle of his engraving has given occaſion to many to ſuppoſe, he was more ancient than he really was. In ſome few inſtances, his name is found ſubſcribed at length upon the plates; but, in general, he ſubſtituted the initials I. D. either ſeparate or joined together. He is called, ſays Profeſſor Chriſt, the *maſter of the Unicorn*; becauſe it is likely, that he engraved ſeveral *allegorical ſubjects,* concerning the triumph of that animal.

## SIR ANTHONY VAN DYCK.

Born, 1599. Died, 1641.

This admirable painter was born at Antwerp. His genius led him to the ſtudy of the arts, he became the diſciple of P. P. Rubens; and by the rapid progreſs that he made, not only acquired a laſting reputation to himſelf, but was an honour to his maſter. He ſucceeded both in hiſtorical and portrait painting; but eſpecially in the latter; and his pictures are juſtly held in the higheſt eſtimation. During his reſidence in England, he was honoured with the order of knighthood by Charles the Firſt, A. D. 1632; and he died in London, A. D. 1641, aged 42, and was buried in the cathedral church of St. Paul. For his amuſement he took up the point; and the etchings which he produced are executed in a free, and maſterly ſtyle; thoſe eſpecially, which are more highly finiſhed, cannot be ſufficiently admired.

I ſhall only mention the following:

The *ecce homo,* a ſmall upright plate, half figures, an excellent print from a compoſition of his own.

The portrait of *Lucas Vorſterman,* a ſmall upright plate, the ſame. Add to theſe,

*Paul Pontius,* the ſame,

*Joſs*

*Joſs de Momper*, the ſame.

*Peter Sneyders*, the ſame.

*Titian with his miſtreſs*, who is leaning upon a box, containing a ſcull, half figures, a ſmall upright plate, from a picture painted by Titian himſelf.

## DANIEL VANDEN DYCK.

Flouriſhed,

This artiſt was a painter, who reſided at Venice, during the laſt century. by his hand we have ſome few etchings, as the *deification of Æneas*. This is very ſlight, but ſpirited. The maſſes of light and ſhadow are broad and well preſerved; and the naked parts of the figures correctly drawn; excepting only, that the extremities are rather heavy. Alſo a ſpirited *baſſo relievo*, reſembling a Bacchanal, a middling ſized plate, length-ways, both from his own compoſitions.

# E.

## ECHARDTS.

Flouriſhed,

The name of an obſcure and indifferent engraver, affixed to a portrait of *Conyers Middleton.*

## EDWARD ECGMAN, or ECKMAN.

Flouriſhed, 1621.

This artiſt, who appears to have been a native of France, was a moſt excellent engraver on wood. He copied many of Callot's prints, and even imitated the free ſtyle of that maſter with great ſucceſs. The diſtant parts of his engravings are very neatly executed; and the perfect forms of the ſmalleſt figures exceedingly well preſerved. Among other things by him, is the repreſentation of the *fire-work upon the river del' Arne* from Callot, which Papillon, who certainly was a good judge in this inſtance, calls an admirable print; adding, that it is impoſſible to find a more delicate engraving on wood.

Ecgman engraved alſo from Louis Buſink, Abraham Boſſe, &c. The number of his prints is ſaid to be 105.

## GEORGE DAVID ECKSTEIN.

Flouriſhed, 1721.

A very indifferent engraver, who was apparently a native of Germany, by him we have part of the portraits for a work entitled *Icones Bibliopolarum et Typographorum*, publiſhed at Nuremberg, 1721.

## GIRARD EDELINCK.

Born, Died, 1707.

This admirable artiſt was a native of Antwerp, where, probably, he learned the firſt principles of engraving. About the year 1665 he went to Paris, where he reſided. His great merit procured him the favour and protection of Louis XIV. who appointed him an apartment in the Gobelins, and honoured him with the title of *Chevalier*. He was alſo a member of the Royal Academy of Painting and Sculpture at Paris; and he died in that city, A. D. 1707, at a very advanced age.

He worked entirely with the graver, and, I believe, never called in the point to his aſſiſtance. The freedom and delicacy, with which he executed his plates, cannot be too much admired. He neglected no part of his engravings, but finiſhed them with great care, and perhaps too cloſe an at-

tention to neatneſs prevented his making more variety between the dark parts of the fore-ground and the diſtances. He ſucceeded particularly in the heads of his figures, which are often uncommonly fine. He certainly underſtood the human figure; yet he did not draw it with that great taſte and correctneſs, which is ſo remarkable in the prints of Girard Audran; neither are his hands and feet marked in that maſterly manner, or with equal truth. And if we compare that excellent engraving by him, repreſenting the Tent of Darius, from Le Brun, which he has finiſhed in ſo beautiful a manner, with the battles of Alexander by Audran, from the ſame maſter, we ſhall readily agree, I believe, that the animation, correctneſs, and taſte which we find in the latter, amply compenſates for the want of that clearneſs and neatneſs, which appears in the execution of the former. Among the moſt eſtimable prints by this great artiſt, may be reckoned the following.

A *battle between four horſemen, with three figures ſlain upon the ground*, a large plate length-ways, from Leonardo de Vinci. By miſtake the name is written at the bottom, " De la Finſe pinxit."

A *holy family, with Elizabeth, St. John, and two angels, one of which is ſcattering flowers*, a middling ſized upright plate, from the famous picture of Raphael, in the king of France's collection. The firſt impreſſions are before the arms of M. Colbert were added at the bottom of the plate; the ſecond are with the arms; and in the third the arms are taken out; but the place where they had been inſerted is very perceptible. Giaçomo Frey has made a very exact copy of this plate, of the ſame ſize as the original.

The *crucifixion of Chriſt, who is ſurrounded with angels*, a large upright print on two plates, from Le Brun.

*Mary Magdalen bewailing her ſins, and trampling upon the riches of the world*, a middling ſized upright plate, from the ſame painter. The firſt impreſſions are without the narrow border which ſurrounds the print.

*St. Louis praying*, a large upright plate, from the ſame.

*St. Charles Borromeus*, its companion, the ſame.

*Moſes with the tables of the law*, a half figure, engraved conjointly with Nanteuil, a large upright plate, from P. Champagne.

*Alexander entering into the tent of Darius*, a large print length-ways, on two plates, from Le Brun. This engraving belongs to the three battles, and triumphal entry of Alexander into Babylon, by Girard Audran, and completes the ſet. The firſt impreſſions have the name of *Goyton* the printer at the bottom.

*Alexander entering into the tent of Darius*, a large print, length-ways, on two plates, from Peter Mignard. This plate was finiſhed by P. Drevet.

He alſo engraved ſeveral admirable portraits; among the reſt the following:

*Philip Champagne, the painter*, from a picture painted by Champagne himſelf, a middling ſized upright plate.

*M. d'Hozier, the genealogiſt*, from Rigaud, the ſame.

*Martin Vanden Bogaert, the ſculptor*, the ſame from the ſame.

*Madam Helyot*, the ſame.

*M. Arnauld*

*M. Arnauld d'Andilli*, a ſmall upright plate, from Champagne.
*Nathaniel Dilgerus*, a ſmall oval.
*M. le Brun, the painter*, from a picture painted by Le Brun himſelf.
He alſo engraved from Corregio, Pietro de Cortona, Guido, Rubens, Jouvenet, Ant. Coypel, &c.

## JOHN EDELINCK.

Flouriſhed, 1679.

He was brother to Girard Edelinck, mentioned in the preceding article, whoſe ſtyle of engraving he cloſely imitated; but he never equalled him either in drawing or the execution of the mechanical part of his plates. Several of the *ſtatues in the garden at Verſailles* are by him. They do him great credit, though the effect is cold, and the extremities rather heavy. But his beſt performance is, I think, the *deluge*, a large plate length-ways, dated 1681, from Alexander Turchi, called Veroneſe. This engraving ſo nearly equals the beſt works of Girard Edelinck, that it is generally believed he aſſiſted John conſiderably in the execution of it. This plate was engraved from the collection of prints, for the pictures in the collection of the king of France.

## NICHOLAS EDELINCK.

Flouriſhed, 1760.

He was the ſon of Girard Edelinck, mentioned above. He imitated the ſtyle of his father; and though the plates he produced do him no diſcredit, they are by no means equal to what one might have expected, from the ſon of ſo capital an artiſt. He reſided at Paris, A. D. 1760; but according to Baſan, had been in Italy, and engraved at Venice a *Madona and Child*, half figures, a middling ſized upright plate arched at top, from Corregio. *Vertumnus and Pomona*, the ſame, from J. Ranc. Several portraits for the Crozat collection; and other ſubjects from various maſters.

## J. EDELING.

Flouriſhed,

This engraver was a native of Holland. The principal part of his employment was in the portrait line, and chiefly, I believe, for the bookſellers. Among other portraits by him are the following: *J. Deimerbroeck*, a ſmall half ſheet print, and *Timon van Geiſſel*.

## GERBRANT VANDEN EECKHOUT.

Born, 1621. Died, 1674.

A celebrated painter of portraits and hiſtory, born at Amſterdam. He was the diſciple of Rembrant, and imitated the ſtyle of that maſter ſo nearly, that his pictures have frequently been miſtaken for the productions of Rembrant's pencil. We have by him an etching of *Cornelius Tromp*, a half ſheet print.

## GEORGE CHRISTOPHER EIMMART.

Flouriſhed, 1680.

This engraver was a native of Ratiſbon, and flouriſhed towards the concluſion of the laſt century. He etched ſome ſmall plates, in a free, maſterly ſtyle, of *ruinated buildings, vaſes* with figures alſo upon them, which though not perfectly correct in the outline, have nevertheleſs great merit. He alſo engraved ſeveral of the plates for Sandrart's *Academia Pictoriæ*.

## FRANCOIS EISEN.

Flouriſhed, 1750.

This artiſt was a native of Bruſſels, but eſtabliſhed at Paris, where, among other things, he etched a ſmall upright plate from Rubens, repreſenting *Chriſt giving the keys to Peter*.

CHARLES EISEN, ſon to Francois, was a celebrated deſigner of *vignettes and book-plates*, of all kinds; ſeveral of which he etched himſelf, in a free, ſpirited ſtyle: perhaps he may be ſtill living.

## WILLIAM ELDER.

Flouriſhed, 1680.

This was one of thoſe induſtrious engravers, whoſe labours were beſtowed on the ornamenting of books with frontiſpieces, portraits and other ordinary decorations. Indeed many of the publications of the laſt century deſerved no better embelliſhments; It is by no means uncommon to find ſome commendatory ſcraps of poetry annexed to them, which are often as totally devoid of merit, as the prints themſelves are of taſte. Engraving, among the greater number of theſe book-plate makers, ſeems to have been merely mechanical; and their ſtiff, formal productions, convey to us the idea of their having been executed by a machine, rather than the hand of an artiſt, directed by the leaſt taſte or genius.

William Elder was a Scotſman by birth; but he reſided, I believe, chiefly in London. Among the portraits by this artiſt, who worked chiefly, if not entirely, with the graver, are the following: *Ben. Johnſon, the poet*, half ſheet. *Theodore de Mayerne*, a ſmall oval. This is by far his beſt print. *His own portrait*, with a fur cap; and the ſame with a wig, &c.

## OTTOMAR ELLIGER.

Born, 1666. Died, 1732.

This artiſt, the ſon of Ottomar Elliger, a famous flower painter of Berlin, was born at Hamburgh. He learned the principles of painting from Gerard de Laireſſe, and ſucceeded in hiſtory. His place of reſidence was almoſt entirely at Amſterdam, where he died, A. D. 1732, aged 66. He engraved ſeveral plates from compoſitions of his own; a great part of which were for the *Hiſtory of the Bible*, in two volumes, folio, publiſhed by Mochir. The firſt volume appeared, A. D. 1700, and the ſecond, A. D. 1702.

WILLIAM

## WILLIAM ELLIOT.

Born, Died, 1766.

This ingenious artiſt was an Engliſhman, and reſided at London. He excelled in landſcapes, which he engraved with much taſte. The freedom of his point, in particular, was admired; and great expectations were juſtly formed in his favour; but he died in the prime of life, at his houſe in Church-ſtreet, Soho, A. D. 1766. He was a man of an amiable and benevolent diſpoſition, and greatly beloved by all who knew him. His beſt engravings are from the pictures of the three Smiths, landſcape-painters, who reſided at Chicheſter, and frequently worked conjointly. Among theſe is a large *landſcape*, length-ways, in which a city appears at a great diſtance; alſo a *landſcape* from Gaſper Pouſin, in which a boat is ſeen in the front with fiſhermen in it, a middling ſized plate, length-ways. He alſo engraved the portrait of *Helena Formans*, the ſecond wife of Rubens, from a picture painted by that maſter.

## ADAM ELSHEIMER.

Born, 1574. Died, 1620.

This great artiſt was born at Franckfort upon the Maine, and learned the firſt principles of drawing and painting from Philip Uffenback, a man of no great note. He afterwards completed his ſtudies in Italy, where he ſettled. He excelled in *landſcapes* with ſmall figures, *moonlight ſcenes*, and *ſubjects illuminated by fire or torch light*. His pictures are finiſhed in a moſt admirable manner. They were never large; yet the time beſtowed upon them was ſuch that the prices he received though conſiderably great, were inadequate to the labour, and inſufficient for the ſupport of himſelf and family. He was thrown into priſon for debt; and notwithſtanding the time of his confinement was very ſhort, it had ſuch an effect upon his ſpirits, that it broke his heart. He died, A. D. 1620, aged 46. We have ſome ſmall etchings by him from his own compoſitions.

## RENOLD, or REGINALD ELSTRACKE.

Flouriſhed, 1620.

A very laborious engraver, who flouriſhed ſoon after the beginning of the laſt century, and worked chiefly for the bookſellers. His beſt engravings are portraits; but theſe are very ſtiff and deſtitute of taſte, though neatly executed, entirely with the graver; and I believe, uſually from his own deſigns. Among his portraits are the following: *Sir Philip Sidney*, ſaid to have been engraved ſoon after his death. *Mary, queen of Scots*, one of his beſt prints. BAZIΛIΩΛOGIA, *or the true and lively effigies of all our Engliſh kings, from the conqueſt to the preſent time*, dated 1618. He ſometimes ſubſtituted the initials of his name, R. E. when he did not chooſe to write it at length.

EMPEREUR,

## EMPEREUR. See LEMPEREUR.

## PHILIP ENDLICH.

Flouriſhed,

A Dutch engraver. He worked chiefly in the portrait line, and for the bookſellers. Among other plates by him are the following portraits, *J. G. E. Alſtein*, *Peter Holleboek*, and *John Philip, governor of the iſle of St. Martin*.

## ENFANT. See LENFANT.

## JOSIAS ENGLISH.

Born, Died, 1718.

This perſon, of whom I find no ſatisfactory account, reſided at Mortlake, in Surry, where he died 1718. He etched a print from Titian, repreſenting *Chriſt with the two diſciples at Emmaus*: probably a copy only from the engraving of Maſſon, well known by the name of the *table cloth*. He imitated the ſtyle of Hollar, but with no great ſucceſs; we have alſo by him a ſet of ſmall upright prints, repreſenting the gods and demy-gods, dated 1654. See his cypher, compoſed of an *I*, an *E*, and an *F*, upon the plate at the end of the volume.

## CHRISTIAN ENGELBRECHT.

Flouriſhed, 1721.

This engraver, with his brother MARTIN ENGELBRECHT, were eſtabliſhed at Augſburg, where they carried on a conſiderable commerce in prints. The former engraved ſome *ornamental works* for jewellers and goldſmiths, conjointly with J. A. PFEFFEL, from A. Morriſon; alſo ſome views for the *Hiſtory of Architecture*, publiſhed by John Hernhard, in folio, 1721; and the latter part of a ſet of prints for *Ovid's Metamorphoſes*, ſmall plates, length-ways.

The latter engraved from Rugendas and other maſters, alſo part of the plates for the work entitled, *Repræſentatio Belliob ſucceſſionem in Regno Hiſpanico*, in folio, are by him.

Both of them worked chiefly with the graver; but their prints are not very highly eſteemed.

There was a very ancient engraver named ENGLEBRECHT, mentioned by Sandrart, and to whom, falſely, ſome authors have attributed the engravings marked with a Gothic E, which I take to be an E and S joined together; I have ſpoken of theſe old prints, in the fifth chapter of the Eſſay at the beginning of the volume.

## EPISCOPIUS. See BISCHOP.

## APICIE. See LEPICIE.

## I. ERRAR.

Flouriſhed,

This artiſt engraved ſeveral *landſcapes*, from Anthony Waterloo, and is ſaid to have marked his prints with the initials, I. E. F. the F. as uſual, ſtanding for fecit.

## FRANCOIS ERTINGER.

Flouriſhed, 1680.

He was, according to ſome authors, a native of Antwerp; however, he reſided chiefly, I believe, at Paris, where he engraved a great variety of plates, which are not very excellent, though poſſeſſed of ſome merit. Amongſt his beſt, I think may be reckoned the following:

Several *large views of towns and landſcapes with figures*, from Vandermeulen. He ſometimes, in his landſcapes, imitated the ſtyle of Callot, but not with great ſucceſs.

The *marriage at Cana* in *Galilee*, a large plate, length-ways, from Raymond Le Fage.

The *hiſtory of Achilles* from Rubens, a ſet of eight middling ſized plates; ſome upright, and ſome length-ways, the ſame that were afterwards engraved by Baron.

Twelve prints, from the *Metamorphoſes of Ovid*, after the miniatures of de Werner.

The hiſtory of the *Comtes de Thoulouſe*, ten large plates, length-ways, from Le Fage.

A *Bacchanalian*, a large plate, length-ways, from Nicholas Pouſin, dated 1685.

He alſo engraved a great variety of other ſubjects, from different maſters.

## ESPAGNOLETTO. See RIBERA.

## GEORIG ETLINGER.

Flouriſhed,

An ancient engraver in wood, a native, I believe, of Germany, by whom we have among others a middling ſized upright print, repreſenting *Biſhop Blaize*, the portrait is incloſed in an ornamental border, embelliſhed with the ſymbols of the Goſpel; it is cut in a very ſpirited manner, and marked "Georig Etlinger Z$^{u}$ Bamberg, f."

## JOHN EVELYN.

Born, 1620. Died, 1705.

This ingenious gentleman was a great lover of the arts. As a man of ſcience he undoubtedly claims a diſtinguiſhed place in the learned world. He was the firſt in England, who undertook to write upon the ſubject of engraving; and though his Liſt of the principal Artiſts is very defective, yet he has preſerved the remembrance of ſeveral curious circumſtances, which might otherwiſe have been entirely loſt. He has treated his ſubject, more like a man of letters, than an artiſt. However, it plainly proves, that he had the undertaking much at heart; and it is much to be wiſhed, that he had entered more fully upon it. There are attributed to him the following etchings, namely,

Five ſmall prints of *his journey from Rome to Naples*, after drawings of his own.

The portrait of *William Dobſon, the painter*, after a picture painted by Dobſon himſelf, a middling ſized upright oval plate, with this inſcription,

*Vere*

*Vere Effigies Guilielmi Dobſon armiger et pictor Regiæ Majeſtatis Anglice*; and this mark upon the margin, *in aqua forti per J. E.* The letters J. E. are frequently cut off; for they are quite at the edge of the plate: and for this reaſon it has falſely been attributed to Dobſon himſelf; a plain proof of the abſurdity of the cuſtom of cutting prints cloſe to the edges, by which means an inſcription or date of conſequence is often irrecoverably loſt.

## ALBERT VAN EVERDINGEN.

Born, 1621. Died, 1675.

This artiſt was born at Alkmaer in Holland, and learned the firſt principles of painting from Roland Savery. After which he was a diſciple of Peter Molyn; and he profited ſo much by their inſtructions, and his own ſtudies, that he became a moſt admirable landſcape painter. He died, A. D. 1675, aged 54. We have a great number of ſlight, ſpirited etchings, in a very maſterly ſtyle, by this artiſt, which he uſually marked with theſe initials, A. V. E. Among others are the following:

A ſet of 100 ſmall *landſcapes*, length-ways.

A ſet of 56 very ſmall plates, length-ways. The ſubjects are taken from a German book, entitled, the *Tricks, or Deceits of the Fox.*

## EXSHAW.

Flouriſhed, 1760.

A modern artiſt, who was a native of Holland. We have a variety of engravings by his hand; among the reſt, a *young girl carrying a baſket of cherries*, accompanied by two little boys, each having a gun; a middling ſized upright plate from Rubens. The *ſhip in which the apoſtles are croſſing the water, beaten by the tempeſt*, a large upright plate, from Rembrant, and executed in imitation of the ſtyle of engraving adopted by that maſter.

## REMOLDUS, or ROMBAUT EYNHOUEDTS.

Flouriſhed, 1660.

This engraver reſided at Antwerp; but I am not certain, whether he was born in that town, or not. His plates are chiefly etched, and in a very ſlight, dark ſtyle. If he was not a painter himſelf, I ſuſpect that he learned to engrave from a painter. His drawing, though not correct, in general, is often very ſpirited, and his maſſes of light and ſhadow well preſerved. Among other plates by this artiſt are the following:

The *adoration of the Magi*, a very ſmall upright plate, from Rubens.

The *tomb of Rubens*, the ſame, from the ſame.

*Cambyſes king of Perſia, having ordered an evil judge to be ſlead alive, cauſed his ſkin to be put upon the ſeat of juſtice, and placed the ſon of the culprit upon it, making him judge in his father's ſtead*; a ſmall ſquare plate, from the ſame.

*Pope Gregory ſurrounded with emblematical figures*, a middling ſized upright plate, from the ſame

The *aſſumption of the Virgin*, a large upright plate, from Cornelius Schut.

GIOVANNA

# F.

## GIOVANNA FABBRI.

Flouriſhed,

A modern Italian artiſt, who, I believe, reſided at Bologna, where he engraved a *nativity, with attendant angels, and other figures*, from Franc. Francia, a middling ſized upright plate. It is executed entirely with the graver, in a neat, ſtiff ſtyle.

## PETER FABER.

Flouriſhed, 1621.

This artiſt reſided at Lyons in France, and worked chiefly for the booksellers, in a neat taſteleſs ſtyle, with the graver only. His name is affixed to an *ornamental frontiſpiece*, belonging to the ſecond volume of the work, entitled, *Operis Moralis*, &c. by T. Sanchez in folio, publiſhed at Lyons, 1621. A portrait of *Henry IV. of France*, &c.

## GABRIEL FABER.

Flouriſhed, 1633.

According to Florent le Comte, he was procureur of the order of St. Francis; and in the year 1633, engraved a *genealogical tree of the order of that Saint*.

## JOHN FABER, the ELDER.

Born, ... Died, 1721.

He was born in Holland, where he learned the art of mezzotinto ſcraping. He alſo drew portraits from the life, on vellum, with a pen. What time he came into England does not appear; but he reſided here a conſiderable time, and lived in Fountain Court in the Strand, London. He died at Briſtol in the month of May, A. D. 1721. We have by him a conſiderable number of portraits; many of which he alſo drew himſelf from nature; but they do no great honour to his taſte; neither do they manifeſt any ſuperior ſkill in the execution. His greateſt and moſt eſteemed work was the

Portraits of the *founders of the colleges at Oxford*, half ſheet prints.

Alſo, the *heads of the philoſophers*, from Rubens, the ſame are by him.

And the portrait of *Dr. John Wallis, the celebrated mathematician*, after Kneller, the ſame; this is one of his beſt prints.

## JOHN FABER, the YOUNGER.

Flouriſhed, 1730.

He was ſon to John Faber, mentioned in the preceding article. He was born in Holland, and brought into England, whilſt yet an infant, being only three years old. His father firſt inſtructed him in the rudiments of deſign; but he improved himſelf in Vanderbank's Academy. He reſided at London; and in the year 1735, lived at the Golden Head in Bloomſbury-Square, where I believe he died of the gout, A. D. 1756. Like his father, he chiefly confined himſelf to the engraving of portraits in mezzotinto; and he excelled him in every requiſite of the art. The following are his chief and moſt eſteemed works:

The portraits of the *Kit Cat Club*, half ſheet prints, from Lely.
The *beauties of Hampton Court*, the ſame, from the ſame.
*Charles II. ſitting in his robes of ſtate*, a whole ſheet print, from the ſame.
The *taking of Namur*, a large half ſheet print, very fine, from Wyck.
The *children of Frederick prince of Wales*, after Dupan, a ſheet print.

## D. FABRICIO.

Flouriſhed,

This artiſt, according to Florent le Comte, engraved a print from a deſign of Abraham Bloemart, which, if I underſtand him, ſhould be a ſingle figure. The name is affixed in this manner, *D. Fabricio della Corvia fecit.*

## FABRIZIO. See CLARUS.

## RAYMOND LA FAGE.

Born, 1648. Died, 1690.

He was a native of France, born at Thouloufe, according to ſome authors; or, at Liſle, according to others. The firſt opinion is moſt generally followed. It is ſaid of him, that he never had any maſter, but following the dictates of his own genius, he applied himſelf to drawing; and his works ſufficiently teſtify the ſurpriſing progreſs he made in that art. His drawings are compoſitions of his own, chiefly outlines, and ſlight ſketches, made with a pen; but executed in a moſt maſterly ſtyle. The actions of his figures are ſpirited, bold, graceful, or elegant, as the ſubject required. His groups of figures are finely contraſted. And frequently, without the aſſiſtance of ſhadow, he has contrived to detach them from each other, in ſuch a manner, that the ſubject is by no means confuſed, or the effect diſagreeable. Certainly no man ever poſſeſſed greater fertility of invention, or facility of execution; and though he has ſometimes borrowed whole figures from the works of other maſters, and ingrafted them in his own, yet he ſo well adopted thoſe of his own invention to the ſtyle and action of thoſe he borrowed, that the plagiariſm ſeems rather to do him honour, than tend to his diſcredit. He reſided ſome time in Italy; and when he ſhowed his deſigns at Rome, they aſtoniſhed every one who beheld them. Going one day to viſit Carlo Maratti, he found that artiſt at work. Maratti, pleaſed

to

to ſee him, received him very affectionately, and riſing up from his place, offered to put his pallet and pencils into his hand; but he refuſed, declaring that he did not underſtand the management of the pencil. "I am very "happy," replied Maratti, "to find that is the caſe, for had you known how "to paint, as well as you do how to draw, I ſhould have been the firſt to aban- "don the art, becauſe you could have filled my place ſo much better." He led a looſe, depraved life, which his repeated debaucheries put an end to, A. D. 1690; he being only at the age of 42. The following prints, among others are engraved by the hand of this artiſt:

The *fall of the angels*, a large upright plate.
The *brazen ſerpent*, a large upright plate.
A *Bacchanalian*, a large plate, length-ways.
Several *friezes*, &c.

## WILLIAM FAITHORNE, the ELDER.

Born, Died, 1691.

This celebrated artiſt, a native of London, was the diſciple of Peak the painter, and worked with him three or four years. At the breaking out of the civil war, Peak eſpouſed the cauſe of his ſovereign, and Faithorne, who accompanied his maſter, was taken priſoner by the rebels at Baring-houſe, from whence he was ſent to London, and confined in Alderſgate. In this uncomfortable ſituation, he exerciſed his graver; and a ſmall head of the firſt *Villars duke of Buckingham*, in the ſtyle of Melan, is reckoned among his performances at that time. The ſolicitations of his friends in his favour at laſt prevailed; and he was releaſed from priſon, with permiſſion to retire to the continent. The ſtory of his baniſhment for refuſing to take the oath to Oliver Cromwell, and ſtudying ſeveral years under Champagne, is by no means ſufficiently authenticated, not to admit of a doubt. However, in France he found protection and encouragement from Abbé de Marolles; and at this time it was, that he formed an acquaintance with Nanteuil, from whoſe inſtructions he derived very conſiderable advantages. About the year 1650, he returned to England, and ſoon after married the ſiſter of captain Cround. By her he had two ſons, Henry, who was a bookſeller, and William an engraver in mezzotinto.

Faithorne opened a ſhop near Temple-Bar, where he ſold, not only his own engravings, but thoſe of other Engliſh artiſts, and imported a conſiderable number of prints from Holland, France and Italy. About the year 1680, he retired from his ſhop, and reſided in Printing Houſe Yard; but he ſtill continued to work for the booksellers, eſpecially Royſton, Martin, and Peake the younger, his former maſter's brother. He painted portraits from the life in crayons; which art he learned of Nanteuil, during his abode in France. He alſo painted in miniature; and his performances in both theſe ſtyles were much eſteemed.

He ſeems to have been well paid for his works. Mr. Aſhmole is ſaid to have given him ſeven pounds for the engraving of his portrait; which, if the plate was not a large one, or very highly finiſhed, could not at that time have been a bad price. But unfortunately for him, his ſon William, not acting

with the diſcretion he ought, involved himſelf in trouble ſo deeply, as to affect his father's ſpirits to a very great degree; this vexation joined to a lingering conſumption, with which he was afflicted, put an end to his life, A. D. 1691. He was buried by the ſide of his wife, in the church of St. Ann, Black-Friars, the 13th of May the ſame year.

He publiſhed a Treatiſe upon the Art of Engraving, A. D. 1662, which he dedicated to his maſter Sir Robert Peake.

Portraits conſtitute the greater part of this artiſt's performances. He worked almoſt entirely with the graver, in a free, clear ſtyle. In the early part of his life, he ſeems to have followed the Dutch and Flemiſh manner of engraving; but at his return from France, he had conſiderably improved it. Some of his beſt portraits are admirable prints, and finiſhed in a free, delicate ſtyle, with much force of colour. It is certain, he did not draw the human figure correctly, or with good taſte; having chiefly confined his ſtudies to the drawing and engraving of portraits, his hiſtorical plates, which indeed are chiefly neat, laboured copies from prints, do by no means convey to us a proper idea of the abilities of this great maſter. From his inattention to the art of deſign, may proceed the difference between the works of this artiſt, when he copied the pictures of other maſters, and when he engraved from drawings of his own. The former have, by repeated obſervations, been thought to be the beſt. I can mention only two or three of his hiſtorical prints, and a few of his excellent portraits, which are exceedingly numerous, and many of them very valuable.

A *holy family* from S. Vouet, a middling ſized plate, length-ways, in the ſtyle of Couvey.

A *dead Chriſt*, from Vandyck, a ſmall upright plate.

The *laſt ſupper*, without any painter's name, in folio.

*Chriſt praying in the garden*, the ſame.

The *ſcourging of Chriſt*, from Diepenbeck. Under this is written, "Faithorne ſculp. Antwerp. 1657."

The *marriage of Cana in Galilee*, an etching, the ſame. Theſe four laſt plates are, among others, engraved by this artiſt for *Taylor's Life of Chriſt*, publiſhed 1653.

*Lady Paſton*, from Vandyck.

*Thomas Mace*, a ſmall half ſheet print.

*William Sanderſon*, the ſame, from Sourt, dated 1658.

*Thomas Stanley*, the ſame, from Lely.

*William Harvey*. The face of this portrait is finiſhed with little dots.

*Henry Lawes*. This portrait appears to have been firſt roughly etched.

In ſome few inſtances, Faithorne omitted his name, and uſed a cypher compoſed of two F's. in the manner repreſented on the plate at the end of the volume.

## WILLIAM FAITHORNE, the YOUNGER.

Flouriſhed, 1680.

He was ſon to William Faithorne, mentioned in the preceding article; and from whom, without doubt, he learned the firſt principles of deſign. He did not, however, follow his father's mode of engraving, but ſcraped portraits in mezzotinto; by which employment, had he been induſtrious, he might have

acquired a comfortable ſubſiſtance; but neglecting his buſineſs, he fell into diſtreſs, and involved his father in ſo much trouble, that his death was thought to be haſtened by it. This unfortunate young man, who never reached any ſuperior degree of excellence, died about the age of thirty, and was buried in St. Martin's church-yard. I ſhall only mention the following portraits by him:

*Mary princeſs of Orange*, a middling ſized upright plate, from A. Hannaman.

*Sir William Reade, oculiſt to queen Mary.*

The *duke of Schomberg*, from M. Dahll.

## DOMENICO FALCINI.

Flouriſhed,

This artiſt engraved on wood, from the deſigns of Raphael and other maſters. He uſed three ſeparate blocks for one print. On the firſt he cut the outline; on the ſecond, the dark ſhadows; and on the third, the fainter tints, bordering upon the lights. See the mark, attributed to this maſter, copied on the plate at the end of the volume.

## JEREMIAH FALCK.

Flouriſhed, 1660.

According to the generality of authors, this artiſt was a native of Poland; but he has written upon ſome of his plates, *van Stockholmia*, or of Stockholm, which ſeems plainly to indicate, that he was a Swede; unleſs it ſhould be ſuppoſed, that he reſided in Sweden, and uſed the ſignature for that reaſon only.

This engraver certainly poſſeſſed a very conſiderable ſhare of merit in general. He worked entirely with the graver, in a bold, free ſtyle. His plates are ſometimes rather defective in harmony; his drawing is in common tolerably correct, the extremities excepted, which are often heavy. Among others by this artiſt, are the following prints:

*St. John preaching in the wilderneſs*, from A. Bloemart, a large plate, length-ways, dated 1661.

The *virgin ſeated with the infant Chriſt, preſenting ſome flowers to a lamb, which St. John holds in his arms*, a middling ſized upright plate.

The *four evangeliſts*, half figures, ſmall upright oval prints, probably from his own deſigns; for the ſet I have before me has no painter's name affixed.

A *lady with three men, one of whom holds ſome muſical notes*, half figures, a large plate length-ways, from Guercino. This plate was firſt etched, and then finiſhed with the graver: it is not equal to ſuch of his works, as are executed with the graver only.

A conſiderable number of portraits of *Poliſh and Swediſh noblemen.*

The *queen of Sweden*, a ſmall upright plate, from David Beck.

*Adrian Spigelius*, for the folio edition of his works, publiſhed at Amſterdam, 1645.

*Axelio Oxenſtierna*, a middling ſized upright oval print. This portrait is marked "I. F. V. Stockholmiæ, fecit et excud. 1652." He frequently uſed the initials of his name only.

FREDERIC

## FREDERIC VAN FALCKENBOURG.

Flouriſhed,

To this artiſt are attributed certain prints, marked F. V. F. They are looſe, ſcratchy etchings of *portraits*, *genealogical ſtems*, &c. Franceſco Vanni, and Franceſco Villamena, both uſed this mark; but their works are eaſily diſtinguiſhed; the former by the beauty of his etching; and the latter by his plates being executed with the graver only.

Lucas Van Falckenbourg, perhaps of the ſame family as the foregoing artiſt, according to profeſſor Chriſt, was an engraver; and thoſe prints are attributed to him, which are marked in this manner, L. V. F.

## ANGOLO FALCO.

Flouriſhed,

I have no account of this artiſt. I found the name affixed to a middling ſized plate, length-ways, repreſenting a *landſcape*, deſigned by himſelf, and rudely etched, in a very taſteleſs ſtyle. He has introduced the ſtory of *Apollo and Daphne*, from Ovid; but the figures are exceedingly bad.

## GIOVANNA BATISTA FALDA.

Flouriſhed, 1660.

This excellent artiſt, according to the generality of authors, was a native of Italy, born at Milan. Whoſe diſciple he was, does not appear; but he executed his plates in a clear, neat ſtyle, bearing no ſmall reſemblance to that of Iſrael Silveſtre. He drew and engraved a prodigious number of views of palaces, gardens, &c. which he enriched with ſmall figures, exceedingly well deſigned, and etched with great taſte, The works of this artiſt are deſervedly held in very high eſtimation. Among them are the following:

Several ſets of views of *churches*, *palaces*, *gardens*, *and fountains at Rome*, ſmall plates, length-ways.

A very large view, length-ways, of *St. Peter's at Rome*.

## GIOVANNA ANTONIO FALDONI.

Flouriſhed,

A modern Italian artiſt, who affected greatly to imitate the ſtyle of Melan, and frequently ſucceeded very happily. He was a man of ability; and ſome of his works poſſeſs great merit. By this engraver, among others are the following prints:

A *holy family with St. John*, a ſmall plate, length-ways, from Sebaſtian Ricci.

The *portrait of Sebaſtian Ricci*, a ſmall upright plate, from Roſalba.

Part of the *deſigns of Parmigiano*, for the collection in two volumes, folio, publiſhed by Zanetti. He ſometimes ſigned his plates with the initials of his name only.

## JOHN FALLER.

Flouriſhed,

The name of an artiſt, mentioned by Florent le Comte, as an engraver of *ornaments, groteſque figures*, &c. I am not acquainted with his works.

## CESARE FANTETTI.

Flouriſhed,

An Italian artiſt who flouriſhed about the concluſion of the laſt century. He drew and etched in the ſtyle of a painter. His outlines are not always correct, or the extremities of his figures well marked. He worked conjointly with Pietro Aquila, in engraving the paintings in the Vatican by Raphael, known by the name of *Raphael's Bible*. The firſt thirty ſix prints, and the fortieth, of this collection, which conſiſts of fifty-five, are etched by Fantetti; the reſt by Pietro Aquila. I cannot help thinking, that the plates executed by the former, are neater, more determined, better drawn, and ſuperior to thoſe by the latter. Fantetti engraved beſides,

Several *friezes and antique baſs reliefs*. Alſo,

The *death of St. Ann*, a middling ſized upright plate, from Andrea Sacchi.

Jacomo Frey engraved a plate alſo from the ſame picture.

Several other ſubjects, from different Italian maſters.

## FANTUZZI. See FONTUZZI.

## BENOIT FARIAT.

Flouriſhed, 1700.

This engraver was born at Lyons. He became the pupil of William Chateau, and followed the ſtyle of his maſter with great ſucceſs. His works diſcover more command of the graver, and laborious neatneſs, than refined taſte, or correct drawing. They are, in general, like thoſe of his maſter, heavy, cold and ſilvery. The heads, and other extremities of his figures, are by no means well expreſſed. This artiſt, however, is not without his admirers. After he left Chateau, he went to Italy, and reſided chiefly at Rome, where, I believe, he died. The following plates are ranked among his beſt works:

The *marriage, or, as ſome think, the crowning of St. Catherine*, a large upright plate, from Agoſtino Carracci.

The *marriage of Joſeph and the Virgin*, from Carlo Maratti, the ſame.

The *temptation of St. Anthony*, a ſmall upright plate from Annibale Carracci.

The *death of St. Jerom*, a large upright plate, from Dominichino. This picture was alſo engraved by Jacomo Frey, Cæſar Teſta, and others.

A *holy family*, from Pietro de Cortona.

Some few *portraits*, and a variety of other ſubjects, from Guido, Albano, Ciro Ferri, Solimene, &c.

## PAOLO FARINATO.

Born, 1522. Died, 1604.

This artiſt was a native of Italy, and born at Verona. He learned the firſt principles of painting from Antonio Badiale; after which he became the diſciple of Nicolo Golfino. His genius led him to hiſtorical ſubjects, and in this line he acquired a very conſiderable reputation. He alſo etched ſeveral plates from his own compoſitions, in a free, ſlight ſtyle, which manifeſt, however, the hand of the maſter. His plates are frequently marked with his name at length, and ſometimes with the initials, P. F. or P. V. F. the V. ſtanding for Verona, to ſignify that he was a native of that city. The following etchings are by this maſter.

*St. John*, a ſmall upright plate, marked "Paulo Farinato f."

*St. Jerom kneeling and leaning upon a bank*, the ſame, marked, P. F.

*Mary Magdalen ſeated, with a book and crucifix before her*, a ſmall plate length-ways, marked "Paul Farinat. f."

*Several angels bearing the croſs*, a ſmall upright plate, marked P. F.

## ORAZIO, or HORATIUS FARINATO.

Flouriſhed, 1550.

This artiſt was ſon and pupil of Paolo Farinato, mentioned in the preceding article. He imitated his father's ſtyle of painting, and from the ſuperior abilities, which he diſcovered early in life, promiſed fairly to have equalled the greateſt maſters; but he died very young. He etched ſeveral plates from his father's deſigns; and though they are eaſily diſtinguiſhed from the etchings by the father, yet they have conſtantly been confounded with them. The following etchings, among others, are the productions of his point:

The *deſtruction of Pharoah's hoſt in the Red Sea*, a large plate, length-ways, marked, HO. F. F. Paulus Fa. V. I.

A *holy family with St. John*, a ſmall upright plate, &c.

## CHARLES FAUCCI.

Flouriſhed, 1760.

This engraver was a native of Italy; but he reſided ſome time in London, where he worked for Mr. Boydel. His prints are held in no very high eſtimation. The following, among others, were done by him.

The *birth of the Virgin*, from Pietro de Cortona, a middling-ſized upright plate.

The *adoration of the ſhepherds*, the ſame, from the ſame.

The *coronation of the Virgin*, from Rubens, a middling ſized upright plate. Pontius engraved a print from the ſame picture.

Alſo ſeveral other plates, for the collection of prints engraved from the pictures in the gallery of the marquis Gerini, which he executed at Florence before his arrival in England.

A *Bacchanalian* ſubject, a middling ſized upright plate, from Rubens, publiſhed by Mr. Boydel, May 11, 1763.

He alſo engraved ſeveral *portraits*, &c.

R. FAU-

R. Faucci, probably a relation of Charles Faucci, mentioned above. He engraved ſome of the portraits which appeared in *Allegrini's Hom. illuſt. Toſc.* publiſhed 1764.

## J. DE FAVENNES.

Flouriſhed, 1760.

A modern engraver, who, I believe, was a native of France, and reſided at Paris. By him, according to Baſan, we have a print, entitled the *pleaſures of the Summer*, from Watteau.

## T. M. FAULTE.

Flouriſhed,

The name of an obſcure engraver, who apparently worked for the booksellers. It is affixed to the portrait of *Joan. Paſſirus*. If we may judge of his merit by this performance, he never roſe above mediocrity: it is a ſmall upright oval print.

## NICHOLAS DE LA FAYE.

Flouriſhed,

He was a native of France, and reſided at Arles in Provence. If I underſtand Le Comte rightly, he painted patterns for embroidery and needlework. The ſame author adds, that he etched ſix prints; but he has not ſpecified the ſubjects: they were probably ornamental.

## FAYRAM.

Flouriſhed, 1740.

I believe this artiſt was a landſcape painter. We have by him ſome ſlight coarſe etchings of *views about Chelſea and Batterſea*, alſo the *hermitage in Kew gardens*.

## CLAUD LE FEBURE, or LE FEVRE.

Born, 1633. Died, 1675.

This artiſt, a native of France, was born at Fontainbleau. He principally excelled in painting portraits; but he ſucceeded alſo in flowers and hiſtorical ſubjects. He reſided at London, where he met with encouragement, and died, A. D. 1675, aged 42. He etched ſome few plates; among others, *his own portrait*, a ſmall upright print; that of his *mother*, the ſame, and that of *Boudan*, the copper-plate printer, a middling ſized upright plate, &c.

## VALENTINE LE FEBURE, or LE FEVRE.

Flouriſhed, 1680.

This artiſt was a native of Bruſſels, and a painter; for he is ſpoken of as ſuch; but he is much more generally known as an engraver;

we have a variety of prints which were executed by him, during his long reſidence at Venice, from the works of Titian and Paolo Veroneſe theſe collected together, form a large folio volume. They are ſlight etchings, feeble in effect. The lights are broken and ſcattered, without any broad maſſes of ſhadow, or depth of colour. The drawing of the naked parts of the figures is not incorrect, but executed in a mannered ſtyle, that is by no means agreeable. We find much ſpirit and freedom in ſeveral parts of theſe etchings; and ſome of the back-grounds diſcover a maſterly hand. They are the more valuable, as they are the beſt tranſcript of the deſigns of thoſe great painters.

The engravings by Le Febure, from the painters above-mentioned, were publiſhed at Venice, 1680, with this title: *Opera ſelectiora, quae Titianus Vecellius Cadubrienſis, et Paulus Calliari Veronenſis inventârunt & pinxerunt; quæque Valentinus le Febre Bruxellanſis delineavit et ſculpſit.* A ſecond edition was publiſhed in 1682; and a third, with the plates retouched, A. D. 1749.

This artiſt is ſaid to have reſided ſome little time in London, and for this cauſe ſeveral perſons, ſays Baſan, have confounded him with another, named Roland Le Febure, a portrait painter, who died in London, A. D. 1677; and was diſtinguiſhed by the name of Lefevre of Venice.

## SIMON FELICE.

Flouriſhed, 1665.

A very ingenious artiſt, who worked conjointly with Giovan. Batiſta Falda, in a ſet of prints, entitled, *Le giardini de Roma*, or the *gardens of Rome*, middling ſized plates, length-ways. They are exceedingly neat, ornamented with ſpirited little figures, and nearly, if not entirely equal to thoſe executed by Falda.

## DE FEN.

Flouriſhed,

I inſert this name with caution, becauſe I am by no means poſitive, that I read it properly. The letter which I take for an F. may perhaps be an E. but it certainly bears the greateſt reſemblance to the former. It is affixed to a large upright, ſpirited wood cut, repreſenting the *Temptation of St. Anthony*. This print poſſeſſes great merit. There is much grandeur in the figure of the ſaint; and the head is finely characteriſed. Two naked women are ſtanding before him; and at the bottom, on a ſmall tablet, the name is written. There is alſo a figure engraved by Schaeuflen the younger, which is marked with this artiſt's name alſo, who was probably the inventor. See the manner in which the name is written on the plate at the end of the volume.

## TOBIE FENDT.

Flouriſhed,

The name of an engraver, who, according to profeſſor Chriſt, reſided at Breſlaw, and marked his prints in this manner: T. F. The profeſſor has not, however, ſpecified any of his works.

LOUIS

## LOUIS FERDINAND.

Flouriſhed, 1640.

This artiſt was a painter of portraits, and flouriſhed near the middle of the laſt century. He was the ſon of Ferdinand Elle, the firſt inſtructor of Nicholas Pouſin. He alſo engraved a conſiderable number of plates; among which are ſome *portraits* from Vandyck, and *friezes with boys*, from Louis Teſtelin, Louis de Boullogne, &c.

GIOVANNISA TISSTA FERDINANDI, a name affixed to ſome *jewellers ornaments*, executed in a neat dark ſtyle, with the graver only.

## J. FERDINAND.

Flouriſhed, 1644.

This artiſt was probably of the ſame family with Louis Ferdinand, mentioned in the preceding article. They were cotemporary, and etched in a ſimilar ſtyle. By Ferdinand we have a drawing-book, in folio, with this title: *Le Livre Original de la Portraiture, pour L'Jeuneſſe, tire de Bologne et autres bon Peintres a Paris*, 1644. Though the figures in this book are not correctly marked, or in a maſterly manner, yet the lights and ſhadows are well diſpoſed in maſſes, and they may certainly be of uſe to young beginners. He ſometimes omitted his name, and ſubſtituted one of the initial letters, as F. F. the ſecond F. ſtanding for fecit; and ſometimes he affixes the ſingle F. without any other letter.

A *lady's head*, a ſmall upright plate, from Vandyck.

The portrait of *Nicholas Pouſin*, from a painter, whoſe initials are V. E.

FRANCESCO FERDINAND, is a name affixed to a ſmall upright etching, emblematical of *gluttony and debauchery oppoſed to virtue*; it is executed in a coarſe ſlight ſtyle.

## FRANCIS PAUL FERG.

Born, 1689. Died, 1740.

This artiſt was born at Vienna, where he learned the firſt principles of painting, and became very celebrated for his landſcapes, which he enriched with ruins, cattle, and figures. He reſided at London, where he might have lived in a very comfortable manner; but an imprudent marriage greatly depreſſed his circumſtances. Mr. Groſe favoured me with the following anecdote concerning him: Ferg was always poor, not from any exceſſes in his manner of living, but merely from indolence. His pictures were much ſought after by the Virtuoſi; and if he took earneſt to paint one, he would not let the perſon have it, by whom it was beſpoken, but carried it immediately after it was finiſhed to the pawn-broker, from whoſe hand he rarely redeemed it. He died, as it is ſaid, for want of common neceſſaries, A. D. 1740, aged 51, and was buried by ſubſcription.

He etched eight plates, ſeven of them very ſmall upright prints, and one larger length-ways, repreſenting *landſcapes with ruins, fountains, and figures drawing water*; to which ſet he gives this title, *Capricci fatti per F. V. F.*

FERNAZERUS. See FOURNIER.

## MARTINO FERRABOSCO.

Flouriſhed, 1620.

An artiſt of no great note, who engraved the architectal plates for the work entitled, *Architettura della Baſilica di S. Pietro in Vaticano*, publiſhed at Rome, A. D. 1620. They are executed entirely with the graver, in a ſtiff, ſlight ſtyle.

## CIRO FERRI.

Born, 1634. Died, 1689.

This excellent hiſtorical painter was born at Rome, and became the diſciple of Pietro da Cortona, in whoſe ſchool he finiſhed his ſtudies. The great reputation this artiſt acquired did honour to his induſtry, and procured him the favour and protection of the Duke of Tuſcany, who entruſted him to finiſh the works, begun by his maſter, in the palace of that Prince. He died, A. D. 1689, aged 54. He is ſaid to have etched ſeveral plates from his own compoſitions: he is called by the French Cirofer.

## JEROM FERRONI.

Flouriſhed, 1700.

This artiſt was a native of Italy, who etched ſeveral plates in the ſlight, ſpirited ſtyle of a painter, with great taſte. Among others by him are the following:

The *chaſtity of Joſeph*, a middling ſized upright plate, from Carlo Maratti.

*Jael killing Siſera*, the ſame, from the ſame.

*Judith cutting off the head of Holophernes*, the ſame, from the ſame.

## DOMINICO FERRUCCIO.

Flouriſhed, 1670.

The works of this artiſt have very little merit to recommend them. His labours appear to have been confined to the ſervice of the bookſellers; and his mode of working, which was with the graver only, might ſufficiently anſwer their purpoſe. We have by him a number of *naked figures fencing*, (perhaps from his own deſigns, for the compoſitions of theſe prints are as indifferently executed as the engraving itſelf) for a book, entitled, *La Scherma illuſtrata compoſta da Giuſeppe Morſicato Palermitano*, dated 1670.

## M. DE LA FERTE.

Flouriſhed, 1760.

A modern connoiſſeur, who, for his amuſement, etched ſeveral little *landſcapes*, from Boucher and other maſters.

## DE FERTH.

Flouriſhed, 1760.

A modern engraver, a native of France, by whom we have ſeveral prints, after Vanden Boſch, Fontaine, and other maſters.

STEPHEN

## STEPHEN FESSARD.

Flouriſhed, 1760.

This artiſt who reſided at Paris, was a native of France. He engraved a great variety of neat plates; but he ſucceeded beſt in ſmall ſubjects, though ſome of his larger engravings are by no means devoid of merit. The following, among others, are by him:

A *Flemiſh feſtival*, a large plate, length-ways, from Rubens.

The *birth of Venus*, the ſame, from De Troy.

The *triumph of Galatea*, from Boucherdon, the ſame.

*Jupiter and Antiope*,, a middling ſized plate length-ways, from Carlo Vanloo.

Alſo ſeveral *portraits*, and a variety of *ſmall plates for books*, &c.

## SIGISMOND FEYERABEND.

Flouriſhed, 1587.

The celebrated family of the Feyerabends, well known in the literary world, were eſtabliſhed at Franckfort upon the Mayne, towards the concluſion of the ſixteenth century, where they printed and publiſhed a prodigious number of books, and books of prints. They employed moſt of the deſigners and engravers on wood. It is generally believed, and not without good reaſon, that they engraved themſelves a conſiderable part of thoſe prints, with which they embelliſhed their publications, Sigiſmond, who is the moſt conſpicuous amongſt them, marked the prints, which he executed; with the letters S. F. under which he uſually repreſented a ſmall knife, to denote that he was the engraver.

The following initials ſo frequently found upon the little wooden cuts, publiſhed at this time by Sigiſmond, are alſo attributed to engravers of the ſame family, though the baptiſmal names of theſe artiſts are not certainly known: I. F. and S. H. F. the F. is uſually joined to the H. and M. F. the M. and the F. are alſo joined together: and V. F.

## ODOARDO FIALATTI.

Born, 1573. Died, 1638.

He was born at Bologna, and learned the firſt principles of deſign from Cremonino; but he finiſhed his ſtudies in the ſchool of Tintoretto. He painted hiſtorical ſubjects; and his works are ſpoken of with the warmeſt commendation. He etched a great number of plates, as well from his own compoſition, as from thoſe of other maſters. His etchings are executed in a ſlight, maſterly ſtyle. He drew correctly, compoſed his figures with much taſte, and frequently ſelected very graceful actions. If he had no other teſtimony left of his merit, than the prints he has engraved, they would abundantly prove him to have been a man of great ability. I ſhall take notice of the following by this artiſt:

The *paſtimes of love*, a ſet of 20 ſmall upright prints, from his own deſigns: the title is *Scherzi d'Amore*.

*Venus*

*Venus and Cupid*; *Diana at the chace*; the *god Pan*; and a *man holding a vaſe*; four ſmall plates, length-ways, from *Le Pordenon*.

The *marriage of Cana in Galilee*, a middling ſized plate, length-ways, from Tintoretto.

*St. Sebaſtian*, a ſmall upright plate, from the ſame maſter.

A *book, with ſtudies for drawing*, in folio, publiſhed at Venice, A. D. 1608. See the mark uſually adopted by this maſter, compoſed of an O. and an F. on the plate at the end of the volume.

## BARTOLEMEO FIALETTI.

Flouriſhed,

This artiſt, of whom I find no account, engraved, according to Florent le Comte, the *ceremony of the Agnus Dei*, which prints I have never ſeen.

## STEPHEN FIQUET.

Flouriſhed, 1760.

A modern French engraver of portraits. This artiſt knew how to unite neatneſs, and high finiſhing in the greateſt degree, with excellent drawing. His portraits are very aſtoniſhing exertions of the art; and ſo prodigiouſly delicate, that the ſtrokes and dots upon the faces cannot be ſeen diſtinctly, without a magnifying glaſs. I ſhall only mention the following:

*La Fontaine.*

*T. Corneille.*

*Deſcartz*, &c, All of them very ſmall upright plates.

## PAOLO FIDANZA.

Flouriſhed, 1760.

This artiſt was a native of Italy, and reſided chiefly at Rome, where he engraved the *Mount Parnaſſus*, and the *miracle of the fire extinguiſhed at the interceſſion of the pope*, two large plates, from the pictures of Raphael, in the Vatican. *A deſcent from the croſs*, a ſmall upright plate, from Annibale Carracci, &c.

## MARC FIDUCIUS.

Flouriſhed,

An artiſt cited by Florent le Comte, who informs us, that he excelled in engraving *proceſſions and cavalcades*; but he has not ſpecified any of his works.

## JOHN DE FILHET.

Flouriſhed,

Florent le Comte calls him Jean de Filhet de la Curee, chevalier de la Promenade de Zutphen, and tells us, that he engraved on copper, from his own deſign, an *image of human life*.

## TEODORO FILIPI.

Flouriſhed,

This artiſt (who perhaps was of the ſame family with Camillo Filipi, an Italian painter of ſome eminence) etched ſeveral ſmall plates of ſingle figures, in a very ſpirited manner, and with great taſte. He ſigns his name "Teodor. "Filipi de ligno Nap. f."

## GILBERT FILLEUL.

Flouriſhed,

An artiſt of no great eminence, who flouriſhed in the laſt century, and engraved ſeveral plates from Le Brun and other maſters.

## PETER FILLEUL.

Flouriſhed,

He was ſon to Gilbert Filleul, mentioned in the preceding article. By him we have the *carriers*, a middling ſized plate, length-ways, from Wouvermans, and ſeveral of the prints for the fables of *La Fontaine*.

## JOHN FILLIAN.

Flouriſhed, 1676.

This artiſt, an Engliſhman, was the diſciple of the elder Faithorne, and becauſe there are but few plates engraved by him, it is very reaſonably conjectured, that he died young. Thoſe we have, out of the portrait line, do him no credit. He imitated, in his heads, the ſtyle of his maſter; and probably, had he lived to have improved himſelf by more extenſive ſtudy and practice, he might have claimed a much higher rank, than can at preſent be allowed him. We have by him, the portrait of *Faithorne*, his maſter, copied from a print engraved by himſelf; that of *Thomas Cromwell*, and a head of *Paracelſus*. Among his other works is the frontiſpiece to *Heylen's Coſmography* in folio.

## MASO, or TOMASO FINIGUERRA.

Flouriſhed, 1460.

To this ingenious artiſt, a goldſmith and enameller of Florence, the Italians attribute the invention of engraving on copper; and, according to Vaſari, we owe it to the following accident. Having one day engraved upon a piece of plate the objects he meant to repreſent, and intending to fill up the ſtrokes with a black enamel, in order to try the effect of it, previouſly to the putting on of the enamel, he caſt ſome melted ſulphur upon it; and, on taking it off, perceived, that the dirt collected at the bottom of the ſtrokes adhered to the ſulphur, and gave an impreſſion of the object. Struck with this obſervation, he tried ſeveral other ſchemes, and at laſt ſucceeded, by filling the ſtrokes with black paint, and laying damp paper upon the plate, over which he contrived to paſs a roller.

He

He communicated this diſcovery to Baccio Baldini, from whom it paſſed to Sandro Boticelli, and in the end, to Antonio Pollajolo, Andrea Mantegna, and the reſt of the Italian artiſts. The juſtneſs of this claim to the invention of the art of engraving, has been already conſidered in the Eſſay at the beginning of this volume. It is very true, we can ſpeak with no certainty, with reſpect to the works of Finiguerra. Some may be inclined to think that the *ſeven planets*, deſcribed in the foregoing Eſſay, one of which, with the callender, are exactly copied, are by him. Theſe muſt have been engraved as early as the year 1464; but I cannot conceive that they are ſufficiently well done, either with reſpect to the drawing or the execution. I ſhould rather attribute to him the plate of the artiſt, of which an exact copy is alſo given in the Eſſay; and the F. which appears upon the ſtone near his hands, may be thought to ſtrengthen the conjecture.

## J. FINLAYSON.

Flouriſhed, 1770.

This artiſt, who, I ſuppoſe, was a native of England, reſided chiefly in London, where he engraved a conſiderable number of portraits from various maſters. Among others by him, are *Signiora Zamperini*, a half ſheet print from Hone; *Shooter, Beard, and Dunſtal, in Love in a Village*, a large plate, length-ways, from Zofany.

## DOMENICO FIORENTINO. See BARBIERE.

## PETER FIRENS.

Flouriſhed, 1640.

This engraver reſided at Paris, where, perhaps, he was born. He was one of thoſe artiſts, who endeavour by labour and aſſiduity to compenſate for the want of genius. Having no taſte of his own, he copied ſervilely whatever was placed before him; and was as utterly incapable of mending the faults, as of expreſſing the beauties of the original. We have ſome *portraits* by him, among others, that of *Henry the Fourth of France*, a large upright plate. It appears alſo by the word *excudit*, which he has added to his name, that he was a publiſher, as well as an engraver. His beſt work, I think, is the *hermits*, which he copied from the Sadelers. He alſo engraved from Simon Vouet, Claude Vignon, &c.

## JOHN FISCHER.

Born, 1580. Died, 1643.

He is mentioned by Sandrart as an engraver on wood; and the prints to the *Bible*, printed at Straſbourg, A. D. 1606, which are marked with the initials I. F. are attributed to him.

## EDWARD FISCHER.

Flouriſhed, 1760.

This artiſt is falſely named *Etienne*, or Stephen Fiſcher, by Baſan. He reſided

reſided at London. By his hand we have ſeveral eſtimable mezzotintos from Sir Joſhua Reynolds and other maſters; among them,

*Lord Ligonier on horſeback*, a large upright plate.

Two *young ladies*, one in the habit of a ſultaneſs holding a bird, the ſame, from the ſame: the fine impreſſions of this plate are not common.

*Elizabeth Keppel*, the ſame, from the ſame.

*Lady Sarah Banbury*, companions to the laſt, from the ſame.

## A. FISCHER.

Flouriſhed, 1760.

A modern artiſt, mentioned by Baſan, who, he informs us, engraved a print called the *carriers*, from Wouvermans. Filleul alſo engraved from the ſame picture.

## ALBERT FLAMEN.

Flouriſhed,

This artiſt, a native, I believe of Flanders, flouriſhed towards the concluſion of the ſixteenth century. He was a painter of ſome eſtimation, and excelled in landſcapes, birds, fiſhes, &c. but he is more generally known as an engraver, from the number of very excellent etchings we have by his hand, which, though ſlight, are exceedingly fine and maſterly. I ſhall mention the following:

A ſet of *views*, length-ways, ornamented with ſmall figures, executed in a pretty ſtyle: one eſpecially ſtrikes me as excellent, which repreſents an *encampment at the end of the Fauxbourg St. Victor, by the ſide of the Horſe-walk.*

A ſet of twelve plates, repreſenting *fiſh of all ſorts, with landſcape backgrounds, and ſea-ports*, &c.

See his mark, compoſed of an A. and a B. joined together, which he ſometimes uſed, when he did not ſign his name at length, on the plate at the end of the volume.

## A. C. FLEISCHMANN.

Flouriſhed, 1626.

A very indifferent artiſt, who engraved ſeveral of the heads for a work, intitled, *Icones Bibliopolarum et Typographorum*, publiſhed at Nuremberg and Altdorf, 1626.

## T. F. FLEISHBERGER.

Flouriſhed, 1660.

This engraver, who worked for the bookſellers, was apparently a German, and reſided at Nuremberg. He executed his plates with the graver only, in a ſtiff, heavy ſtyle, without taſte or correctneſs of outline. By him I have ſeen an ornamental frontiſpiece, with figures, for *Gregorii Horſti opera Medica*, printed at Nuremberg, A. D. 1660, in folio. To this work is alſo prefixed the portrait of *Horſtius*, a three quartered figure in folio.

## HENRY FLETCHER.

Flouriſhed, 1729.

An artiſt, who reſided, I believe, at London, where he engraved ſeveral

portraits for the bookſellers, and a print of *Bathſheba*, with her female attendants, at the bath, from Sebaſtian Conca: a print, however, that does him no great credit as an artiſt.

## A. FLETCHER.

Flouriſhed,

An engraver ſays Baſan, of this century, by whom we have ſeveral views of *Rome*, from Canaletti.

## PETER FLEUNER.

Flouriſhed, 1549.

An ancient engraver on wood, by whom we have a very ſpirited print, executed in a bold, free ſtyle. It is an emblematical ſubject, and apparently repreſents the *proceſſion of Gluttony*. On a ſtone at the bottom his name is ſigned at length, with the date, 1549.

## NICHOLAS WILLIAM DE LA FLEUR.

Flouriſhed, 1639.

This artiſt was a native of Lorrain, but he reſided chiefly at Rome, where he engraved a *book of flowers*, conſiſting of twelve ſmall plates, with a title, on which is repreſented his portrait ſurrounded with flowers.

## JOHN CHARLES FLIPART.

Flouriſhed, 1720.

He was a native of France, and reſided at Paris, where he engraved the *Virgin and Child*, from Raphael, a ſmall upright plate, for the Crozat collection. *Chriſt praying in the garden*, the ſame, from the ſame painter, and for the ſame collection. Theſe are neatly finiſhed with the graver; but they want effect, and correctneſs of outline.

## JOHN JAMES FLIPART.

Flouriſhed, 1760.

Of the ſame family with the preceding artiſt. He reſided at Paris, where he engraved a large number of plates; among the reſt, *a holy family* from Julio Romano, a middling ſized upright plate, for the Dreſden Collection. *Venus and Æneas*,, the ſame, from Natoire. A *tempeſt*, from Vernet, a large plate, length-ways. The *ſick man ſurrounded by his children*, the ſame, from Greuſe, &c.

## PETER FLODING.

Flouriſhed, 1760.

A Swediſh engraver, by whom we have an allegorical ſubject, repreſenting the *king of Sweden, as the protector of religion, the laws, the arts, and the ſciences*, a large upright plate in an oval, from Cochin. He alſo engraved from Boucher and other maſters.

ISAAC

## ISAAC FLORE.

Flouriſhed,

An engraver, according to Florent le Comte, of *ornamental plates* for goldſmiths and jewellers, &c.

## JOHN FLORIMUS.

Flouriſhed,

According to Florent le Comte, this artiſt was an engraver of portraits. I have ſeen by him a frontiſpiece to a collection of *antique heads*. It conſiſts of ſeveral figures; and is executed entirely with the graver, in a neat, dry ſtyle.

## FRANCIS FLORIS.

Born, 1520. Died, 1570.

This artiſt was a native of Antwerp, and followed the profeſſion of a ſtatuary, till he was twenty years of age; when preferring painting, he entered the ſchool of Lambert Lombard, whoſe manner he imitated very perfectly. He afterwards went to Italy, and completed his ſtudies from the works of the moſt eminent maſters. The great progreſs he made in hiſtorical painting, at his return procured him much employment; and his countrymen complimented him with the flattering appellation of *the Flemiſh Raphael*. He got much money, and might have rendered his acquaintance more worthy of the attention of the great, had he not debaſed himſelf by frequent drunkenneſs. He died 1570, aged 50. We have ſome few etchings by him, which, though ſlight, are very bold and ſpirited; and the extremities are marked with a maſterly hand. Among the reſt is a middling ſized plate, length-ways, repreſenting *Victory ſtanding by a figure, ſurrounded with warriors in chains:* It is dated 1552.

## A. DE FLOS.

Flouriſhed, 1760.

A modern engraver, who, according to Baſan, reſided in Holland. By him we have a *landſcape*, and a *view of a ſea-port*, both large plates length-ways, from Bergham. He alſo engraved from Teniers and other maſters.

## CLAUDE DU FLOS.

Flouriſhed, 1710.

This ingenious artiſt was a native of France. I know not under what maſter he ſtudied; but the works of Poilly and Edelinck ſeem to have been the ſources from which he formed his taſte. He worked chiefly with the graver, and occaſionally with the point. He had great command of the former inſtrument; and his prints are neat and well finiſhed, but rather cold and ſilvery. He underſtood the human figure very well, though the extremities are very often rather heavy. Baſan, who publiſhed his Dictionary

of engravers, 1567, mentions him, as having been dead about four years. We have engraved by this artiſt,

*Chriſt with the two diſciples at Emmaus*, a large plate, length-ways, for the Crozat collection.

The *woman taken in adultery*, the ſame, from Nicholas Colombel. Part of this plate is etched, and it makes a companion to the *anointing of the feet of Chriſt by Mary Magdalen*, engraved by Nicholas Doſſier.

The *entombing of Chriſt*, a middling ſized plate, length-ways, from Pietro Perrugino, for the Crozat collection.

*St. Michael and the Devil*, a middling ſized upright plate, from Raphael, for the ſame collection.

*Love ſtung by a bee*, a large upright oval print, from Anthony Coypel, companion to *Zephyrus and Flora*, engraved by Picart.

*St. Cecilia*, a middling ſized upright plate, from P. Mignard. This plate is engraved in a very ſingular taſte: the drapery and back-ground are executed in a bold, free manner; and the fleſh of the ſaint, and a naked cherub, who ſtands before her, is finiſhed in a neat ſtyle, with dots only. The drawing is good, and the effect is by no means unpleaſing.

## PAUL FLYNT.

Flouriſhed,

According to M. Heineken, he was an engraver; and he ſometimes named himſelf Paul de Nuremberg. His works are not ſpecified.

## FO.

Flouriſhed, 1551.

This artiſt, a Swiſs by nation, ſays Papillon, was an excellent engraver in wood, and contemporary with the famous Holbein. He ornamented with prints the books, which Conrad Geſner, the phyſician of Zurick in Switzerland, wrote in Latin, upon animals of all kinds. He alſo engraved the *coins and medals of the Roman emperors*, publiſhed by Geſner, in folio, 1559; and ſeveral other works of conſequence. Papillon, who certainly was a good judge, with reſpect to the execution of theſe prints, ſpeaks very highly of them, and aſſures us, that Fo was an artiſt of great ability.

## MARCELLO FOGELINO.

Flouriſhed,

An old Italian maſter (who was probably of the ſchool of Marc Antonio) by whom, according to M. Heineken, we have ſome prints, marked with his name; but the ſubjects are not ſpecified.

## SIMON FOKKE.

Flouriſhed, 1744.

A modern engraver, who reſided at Amſterdam. A great part of his employment

ployment was for the bookſellers. Small portraits and vignettes he performed neatly and tolerably well; but when he went out of that line, and undertook large hiſtorical plates, he failed very conſiderably. We have by this artiſt part of the portraits for a work in quarto, entitled, *Portraits Hiſtoriques des Hommes illuſtrees de Denmark*, publiſhed 1746. The *prodigal ſon*, from Spagnoletto, a middling ſized upright plate. *Jacob keeping the ſheep of Laban*, the ſame from the ſame, for the collection of prints from the Dreſden gallery. A variety of Vignettes and other ſubjects, as well from his own compoſitions, as from thoſe of other maſters, as Picart, Trooſt, De Beyer, &c.

## JACOB FOLKMA.

Flouriſhed, 1746.

This artiſt, who, as Baſan informs us, was a native of Holland, engraved ſmall portraits and vignettes for books, in which he ſucceeded tolerably well. We have alſo ſome few hiſtorical ſubjects by him; but they are not equal to his other works. Several of the portraits of the *illuſtrious men of Denmark*, publiſhed 1746, are by him. He alſo engraved a variety of other *portraits*, *book-plates*, &c. and the *martyrdom of St. Peter and St. Paul*, a large upright plate, arched at the top, from Nicholo dell'Abbate, for the Dreſden collection.

## FONBONE.

Flouriſhed, 1715.

This artiſt, a man of no very ſuperior abilities, was a native of France. He engraved, among a variety of other ſubjects, part of the plates for the large folio publication of the *views of Verſailles*, &c.

## GIACOMO BATISTA FONTANA.

Flouriſhed, 1573.

This artiſt, a native of Verona, deſigned as well as engraved. We have ſeveral prints by his hand. They are ſlight etchings, by no means correctly drawn; yet in the execution we ſee ſome appearance of the hand of the maſter. I ſhall mention the following:

Several ſubjects from *Virgil's Æneid*, middling ſized plates, length-ways, from his own compoſitions.

The *battle of Cadora, between the imperial troops and the Venetians*, a middling ſized plate, length-ways, from Titian.

The *martyrdom of a Saint in a foreſt*, a middling ſized upright plate, Martin Rota and Le Febre both engraved from this picture. Papillon, miſtaking Marolles and Le Comte, ſays, that this ſubject was engraved by this artiſt on wood; when nothing can be more contrary to truth.

Giulio Fontana, who, according to Le Comte, was of Verona, and probably, if that be true, of the ſame family with the preceding artiſt. He is alſo ſaid to have engraved ſeveral plates.

## DOMINICO MARIA FONTANA.

Born, 1673. Died,

This artiſt was born at Parma, and learned the art of drawing in the ſchool of Bologna. He engraved a great number of prints, which, according to profeſſor Chriſt, he marked with the initials D. F. This matter is at leaſt doubtful. Le Comte and others have confounded this artiſt with Domenico Fontana, the famous architect.

VERONICA FONTANA, daughter to the above artiſt, learned the art of deſign from her father and Elizabeth Sirani. She engraved very neatly ſmall portraits in wood.

## CÆSAR FONTANA.

Flouriſhed,

This artiſt is mentioned by Florent le Comte as an engraver, who excelled in the execution of *funeral proceſſions*, *cavalcades*, &c.

GERARDO FONTANA is inſerted in the liſt of engravers, at the end of the Abecedario; but his works are not ſpecified.

## E. FONTAIN.

Flouriſhed, 1681.

An obſcure and indifferent engraver on wood, a native, as it ſhould ſeem, of France, by whom, among other ſmall ſubjects, we have the *figure of Chriſt, ſtanding upon a pillar*, under which is written, *Sauveur du Monde aves pities de nous*: In Engliſh, "Saviour of the world, have mercy upon us." It is marked *E. Fontaine ſculpſit, anno* 1681.

## M. D. FONTANIEU.

Flouriſhed, 1760.

This gentleman, a lover of the arts, was a native of France, and for his amuſement made ſeveral ſmall etchings of animals, &c.

## FRANCESCO FONTEBASSO.

Flouriſhed,

He was born at Venice, about the beginning of the preſent century; and after having learned the firſt principles of painting at Rome, he perfected himſelf in colouring under Sebaſtian Ricci, he etched

A ſet of ſeven *whimſical ſubjects* from his own compoſitions, middling ſized plates, length-ways.

The *Virgin appearing to St. Gregory, who is offering up his prayers for the delivery of ſouls from Purgatory*, a middling ſized upright plate, from Sebaſtian Ricci. He alſo etched ſeveral other ſubjects, from the ſame maſter.

## LE COMTE DE FORBIN.

Flouriſhed, 1760.

By this gentleman, who, according to Baſan, was a lover of the arts, we have ſeveral ſmall etchings; but the ſubjects are not ſpecified.

## M. FORD.

Flouriſhed, 1760.

A modern engraver in mezzotinto, by whom we have ſeveral portraits; among others, that of the *earl of Harrington*; alſo of *Henry Singleton, Chief Juſtice of the common pleas in Ireland*, half ſheet prints.

## LE FORE.

Flouriſhed,

The name of an obſcure engraver, affixed to the following portraits: *Henry de Mauſſes*, and *Nicolaus de Netz. Epiſc. Aurelianenſis*, &c.

## FORNACERYS. See FOURNIER.

## J. P. FORNAVERT.

Flouriſhed,

This artiſt worked, I believe, chiefly, if not entirely, for the bookſellers. He executed his plates with the graver only, in a ſtiff, formal ſtyle, very neatly, but without any taſte; and the outlines of his figures are exceedingly incorrect. I have before me a ſmall folio frontiſpiece to a book of devotion: it repreſents *Moſes and Aaron, with the four Evangeliſts.*

## DAVID ANTONIO FOSSATO.

Flouriſhed,

A modern Italian artiſt. He flouriſhed, according to Baſan, towards the beginning of this century. By him we have a ſet of *landſcapes*, from Marco Ricci.

## DE LA FOSSE.

Flouriſhed, 1760.

A modern French engraver of no great note, who reſided at Paris, where he engraved ſeveral portraits after Carmontel; among the reſt,

The *Calas family*, a middling ſized plate, length-ways.

A variety of ſmall book-plates, as part of thoſe for the laſt edition of *Fontaine's Fables*, and for *Ovid's Metamorphoſes*, &c.

## MOSES FOUVARD.

Flouriſhed, 1690.

He was a native of France, and one of the artiſts employed by Beaulieu

to

to engrave the plates for the *ſieges, towns, conqueſts, combats, and other military expeditions*, during the reign of Louis XIII. and XIV.

## JAMES FOUQUIERES.

Born, 1580. Died, 1659.

This artiſt was born at Antwerp, and received his chief inſtructions in the art of painting from Velvet Brughel. He applied himſelf to the ſtudy of landſcapes, and went to Italy to improve himſelf in colouring; and ſucceeded ſo happily, that his works are ſaid to be nearly equal to thoſe of Titian. He reſided much in France; and being honoured by the king with the title of chevalier, he was ſo puffed up with pride and vanity, that he was called, by way of ridicule, Baron de Fouquieres. He is ſaid to have thought it beneath him to work, but in a full dreſs with a bag and ſword. He died at Paris in very low circumſtances, A. D. 1659. We have etched by him ſeveral ſmall *landſcapes*, from his own deſigns.

## N. DU FOUR.

Flouriſhed, 1760.

A modern French engraver, by whom, among other things, we have ſeveral ſmall *views*, after Veirotter, &c.

## PETER FOURDRINIERE.

Flouriſhed, 1740.

He was, if I miſtake not, a native of France; but he reſided at London, where he died a few years ſince. He was one of thoſe induſtrious men, whoſe labours were chiefly confined to the embelliſhment of books, plays, and pamphlets. It was a happy circumſtance for the artiſts of this claſs, that the taſte of their employers was not more refined, otherwiſe they would, without doubt, have conſidered the engravings as a diſgrace, rather than an ornament, to any creditable publication. The beſt works of Fourdriniere are his large *architectal plates*, which are often very neatly and carefully executed; but without the leaſt taſte. Some of theſe may be found in a large folio volume, entitled the *Villas of the Ancients*, illuſtrated by Robert Caſtel, and printed in London, 1728. He alſo engraved part of the plates of the *plans and elevations, &c. of Haughton Hall*, in Norfolk, publiſhed by J. Ware, A. D. 1735.

## ISAYE FOURNIER.

Flouriſhed,

This artiſt, who is alſo called Fornaceriis, was painter to king Henry IV. of France. Florent le Comte informs us, that he engraved ſeveral plates; but has not ſpecified the ſubjects, probably portraits. To the head of *Camillus B.* (Paulus V.) the name "Fornageris" is affixed; perhaps a corruption of the name Fornaceriis, which was given to him.

## FOURNIER.

Flouriſhed,

A much more modern artiſt than the foregoing; but a man of no great note. His works are chiefly executed with the graver, in a cold, ſlight ſtyle, and very poorly drawn. Part of the plates for a ſet of prints, entitled, *Les Tableaux de la Penitence*, a ſmall folio volume, are by him.

## JACOB DE FORNAZERIS.

Flouriſhed, 1615.

This artiſt, who, I believe, was a native of France, and reſided at Lyons, appears to have worked chiefly for the bookſellers; but in a ſtyle far ſuperior to the generality of engravers of that claſs. We have a variety of frontiſpieces by him, which he uſually ornamented with ſmall hiſtorical figures, deſigned in a pretty manner, and with a tolerable degree of correctneſs. He executed his plates entirely with the graver, very neatly, but in a formal, ſtiff ſtyle, excepting which fault, his prints, generally ſpeaking, poſſeſs great merit. Among many others, the following frontiſpieces are by him:

To the *Commentaries of I. Fernandus*, in folio, publiſhed at Lyons, 1622.
To the *Tabula Chronographica*, Lugduni, 1616, in folio.
To the *Praxis Fori Pœnitentialis*, Lugduni, 1616, the ſame.
To the *Biblia Sacra* in quarto, Lugduni, 1606.
To the *Biblia Sacra* in folio, 1609.

## J. FOUTIN.

Flouriſhed, 1619.

By this artiſt, who was probably a goldſmith, we have a ſet of engravings, by no means well executed, repreſenting *ornamental foliage, with groteſque heads, figures*, &c. He ſigns his name, *J. Foutin, a Chaſteaudun*; and they are dated 1619.

## HONORE FRAGONARD.

Flouriſhed, 1760.

A modern artiſt, and native of France. According to Baſan, he was a painter. For his improvement he went to Italy, where he engraved ſeveral prints from the pictures of the great maſters. On his return to Paris (where he reſided at the time Baſan wrote his Dictionary) he etched ſeveral plates from his own compoſitions; but the ſubjects are not ſpecified.

## D. FRANCESCHINI.

Flouriſhed, 1725.

A modern Italian artiſt, by whom we have a ſlight and indifferent etching of *L'Anfiteatro Flavio*, or the Ampitheatre of Flavius, in folio, dated 1725.

## VICENZIO FRANCESCHINI.

Flouriſhed, 1748.

A modern Italian artiſt, and probably of the ſame family with D. Franceſchini, mentioned in the former article. He engraved part of the plates of portraits for the *Muſeo Fiorentino*, publiſhed 1748. He ſometimes ſubſtituted the initials of his name only, in this manner, V. F.

## FRANCESCO MARIA FRANCIA. See RAIBOLINI.

## ADAM OF FRANCKFORT. See ELSHEIMER.

## HANS, or JOHN FRANCK.

Flouriſhed, 1666.

This artiſt reſided at Nuremberg, and was probably a native of that place. We have many prints, which were engraved by him, principally portraits, in which line he appears to have been greatly employed. Several of thoſe in *Priorata Hiſt. Leop.* are by him. He alſo engraved part of a ſet of the *fountains*, which are in and about Rome, conjointly with Suſan Sandrart, A. Zelt, and J. Meyer.

## BAPTISTA FRANCKALS.

Flouriſhed,

An artiſt, whoſe excellence, according to Le Comte, conſiſted in engraving *tournaments, theatrical ſcenes, and magnificent decorations.*

## BAPTISTA FRANCO.

Born, 1498. Died, 1561.

This celebrated artiſt was born at Venice, where he learned the firſt principles of deſign. He afterwards went to Rome, and particularly attached himſelf to the ſtudy of the works of Michael Angelo Buonaroti. The improvement he made in the art of drawing the human figure was ſuch, as acquired him a very conſiderable ſhare of reputation. The correctneſs of his outlines, and the ſcientific manner in which he marked the appearance of the muſcles, is highly commended; but his colouring by no means equalled the other merits, which as an artiſt he poſſeſſed: his pictures are ſaid to be hard and dark, and without harmony. The ſenſibility of this imperfection was perhaps the cauſe, that he applied himſelf ſo much to deſigning and engraving. From whom he learned the practice of theſe arts is uncertain: ſome have ſaid in the ſchool of Marc Antonio Raimondi; and indeed there is no ſmall reſemblance between the mechanical part of the execution of the plates of Baptiſta Franco, and of thoſe of Julio Bonoſona, who was, without doubt, the ſcholar of that excellent maſter. Franco worked chiefly, if not entirely, with the graver; yet many of his prints have the appearance of etchings. They are very freely performed, in a ſlight, but agreeable ſtyle.

The

The lights upon the ſingle figures are broad and maſſy; but in his larger compoſitions they are too much ſcattered; and there is a great want of depth of ſhadow, to relieve the objects repreſented as cloſe to the eye, from thoſe which ſhould recede from it. His compoſitions in general, however, are well conceived. His figures are often grand, and conſtantly well varied and contraſted with no ſmall degree of taſte. The heads perhaps are ſometimes rather too ſmall; but they are well drawn and finely characteriſed, and the other extremities are marked in a maſterly manner.

He died 1561, aged 63. He uſually marked his plates in this manner, B. F. V. F. that is *Baptiſta Francus Venetus fecit.*

I ſhall mention the following only by this maſter:

*Abraham's ſacrifice*, a middling-ſized plate, length-ways, from a compoſition of his own.

*Abraham meeting Melchizedek*, the ſame. To this plate he ſigns his name at length, BAPTISTA FRANCO FECIT.

*Moſes ſtriking the rock*, the ſame.

*Adoration of the ſhepherds; in the clouds are ſix angels ſeated*, a middling ſized upright plate, the ſame.

*Chriſt diſputing with the learned men in the temple*, a middling ſized plate, length-ways, the ſame.

The *diſciples putting the body of Chriſt into the tomb*, a ſmall plate length-ways, the ſame.

The *donation made to the church by the emperor Conſtantine*, a large plate, length-ways, from Raphael.

A *Bacchanalian ſubject*, a large plate length-ways, from Julio Romano.

The *deluge*, a middling-ſized plate, length-ways, from Polydore.

The *cyclops at their forge*, a large plate length-ways, from his own compoſition, &c.

## GIACOMO FRANCO.

Flouriſhed, 1590.

This artiſt was born at Venice, and was probably of the ſame family with Baptiſta Franco, mentioned in the preceding article. He adopted a bold free ſtyle of engraving, much reſembling that of Agoſtino Carracci, with whom he was contemporary. He drew well, and marked the heads and other extremities of his figures in a very maſterly manner. Among other valuable prints by the hand of this eſtimable artiſt are the following:

Part of the plates for an edition, in quarto, of *Taſſo's Jeruſalem Delivered.* The reſt were executed by Agoſtino Carracci. They are from the deſigns of Bernard Caſtelli, and were publiſhed at Genoa, 1590.

*Habiti delle donne Venetiane*, publiſhed 1626.

A collection of *portraits* of the great men, dated 1596.

A *crucifixion*, a ſmall plate lenthways, marked "Giacomo Francha. f."

He alſo engraved from Baptiſta Franco and other maſters.

## J. C. FRANCOIS.

Flouriſhed, 1760.

A modern French artiſt, who reſided at Paris, where he engraved ſeveral

plates, from Boucher, Parocel, Pierre and other maſters, in a manner repreſenting *drawings made in crayons*, which is performed by two or more copper-plates, according to the number of tints required. He alſo engraved with ſtrokes, ſeveral ſmall portraits; among others that of *comte de St. Florentin.*

## J. DE FRANSSIERES.

Flouriſhed, 1714.

A modern engraver of no great merit, by whom, among other things, we have ſome plates of Turkiſh habits. The whole ſet was publiſhed at Paris, A. D. 1714, by M. de Ferriol; the reſt were engraved by Hureſſard and Baſan.

## FREMONT.

Flouriſhed,

A name inſcribed upon ſome portraits, which ſignifies them to have been drawn from perſons confined in the Fleet Priſon, London, about the year 1730. Among others, *as non common Groves*, a quarto print, is ſigned *Fremont.*

## GEORGE FRENTZEL.

Flouriſhed, 1600.

This engraver was a native of Germany, born at Ingolſtadt. He was, according to profeſſor Chriſt, a very famous artiſt in his time. The prints which he engraved are marked with a G. and an F. joined together, in the manner expreſſed upon the plate at the end of the volume.

## CHARLES DU FRESNE.

Flouriſhed, 1680.

This gentleman, a native of France, was a great lover of the arts, and a man of letters. For his amuſement he engraved ſeveral prints; and among others, according to Baſan,

The *interview between S. Nil, and the emperor Otho III.* a large plate, length-ways, from Dominichino.

## AGNES FREY.

Flouriſhed, 1510.

She was the wife of Albert Durer, and, according to the report of ſeveral authors, engraved alſo, uſing a mark or cypher ſomething reſembling two A's. joined together, in the manner expreſſed upon the plate at the end of the volume. The wife of Albert Durer, according to the hiſtory which is given of her, had not patience enough, one would think, to become an engraver. And, with reſpect to the mark itſelf, it is exceedingly uncertain to whom it might properly belong; unleſs it ſhould, as ſome have ſuppoſed, denote Philip Adlar Patricius, of whom twe have ſpoken before. This point however muſt be left to the determina*i*on of the curious; but I cannot conceive

ceive that there is the leaſt good foundation for attributing it to Agnes Frey, admitting ſhe really was the wife of Albert Durer, and did alſo engrave.

## JOHN JAMES FREY.

Flouriſhed, 1730.

This admirable engraver was a native of Switzerland. Poſſeſſed of great genius, with every requiſite to form the artiſt, he purſued his ſtudies ſucceſsfully; and having the good fortune of being placed in the ſchool of Carlo Maratti, and working under his immediate inſpection, with Robert van Audenarde his fellow diſciple, it is no wonder he made ſuch haſty ſtrides towards perfection; eſpecially as his rival was alſo a man of great ability. Frey drew with much taſte, and carefully attended to the effect and harmony of his engravings. To produce which, he very judiciouſly executed the fleſh in a more ſoft and delicate ſtyle than his draperies; and kept his diſtances properly covered, in order to relieve and bring forward the principal objects of the compoſition. He etched with great ſpirit and freedom, and worked over the etching with the graver with great firmneſs and facility. In ſhort, his beſt prints are juſtly held in the higheſt eſtimation, as being admirable tranſcripts of the pictures he copied. If we may venture to blame him at all, it will be for the ſameneſs of ſtyle, which appears in all his prints, though they are engraved from a great variety of maſters. He was eſtabliſhed at Rome, where he died ſome years ſince. Among his moſt eſteemed works, the following may be numbered:

A *holy family*, a middling-ſized upright plate, copied exactly from that which Gerard Edelink engraved after Raphael.

*Aurora with the Hours dancing before the chariot of the Sun*, a large plate, length-ways, from Guido. Audenaerd, Paſcalini, and others, alſo engraved from this picture.

*Bacchus conſoling Ariadne, after the departure of Theſeus*, companion to the former, from the ſame.

The *communion of St. Jerom*, a large upright plate, from Dominichino. Cæſar Teſta, and Farjat, alſo engraved from this picture.

The *adoration of the ſhepherds*, a large upright plate, from Sebaſtian Conca.

A *ſaint kneeling, and an angel ſhowing him a picture of the Virgin and Child*, with this inſcription: *In conſpectu Angelorum pſalmam tibi*, a middling ſized upright plate, from Carlo Maratti.

The *Virgin giving the ſcapular to St. Simon Stock*, a large upright plate, arched at the top, from Sebaſtian Conca.

*St. Francis de Paul, reſtoring ſight to a child*, a large upright plate from Bonaventura Lamberti.

An *emblematical ſubject*, where ſome eccleſiaſtics are repreſented as aſcending into the clouds, a large upright plate, from Andrea Sacchi.

*St. Charles Borromee cauſing a proceſſion to be made, to obtain from Heaven the ceſſation of the plague*, a large upright plate from Pietro de Cortona.

A *repoſe, where Joſeph is preſenting cherries to the infant Chriſt*, a middling ſized upright plate, from Carlo Maratti.

*St. Andrew kneeling before the croſs, previous to his martyrdom*, a middling ſized plate, length-ways, from the ſame.

The

The *four cardinal virtues*, namely, *Fortitude*, *Prudence*, *Temperance*, and *Juſtice*, commonly called the four angels, from Dominichino, four large upright plates.

He alſo engraved from Guercino, Baleſtra, Pietro Bianchi, and other maſters.

## GIOVANNI GIROLAMO FREZZA.

Flouriſhed, 1700.

This artiſt, a native of Italy, was an engraver of ſome note, and reſided at Rome. He etched his plates very carefully, and finiſhed them much with the graver, in a neat ſtyle; but without any force of colouring, or boldneſs of execution. His drawing, though not very incorrect, is nevertheleſs heavy; and the extremities of his figures in general, are poorly marked. We have by his hand,

The firſt and ſecond plates for the Crozat collection, one repreſenting *Venus*, the other *Pallas*, from antique paintings.

The *Veroſpian gallery*, conſiſting of ſeventeen folio plates, including the title; theſe were publiſhed at Rome, 1704.

The *twelve months*, middling ſized plates, length-ways, from Carlo Maratti. I. B. de Poilly engraved the ſame ſubjects.

The *judgment of Paris*, a middling ſized plate, length-ways, from the ſame.

He alſo engraved from Dominichino, Rubens, and other maſters.

## JAMES ANDRE FRIEDRICH.

Flouriſhed, 1760.

A modern engraver, and native of Germany, by whoſe hand we have ſeveral prints; among others, ſeveral *huſſars and other ſoldiers on horſeback*, after Rugendas.

## LOUIS FRIG.

Flouriſhed,

An ancient engraver on wood, by whom we have the *plan of the town of Zuric*, in the coſmography of Munſter. His mark, according to profeſſor Chriſt, was an L. and an F. joined together, in the manner repreſented upon the plate at the end of the volume.

## FRIQUET DE VAUROSE.

Flouriſhed,

This artiſt was a painter, the diſciple of Sebaſtian Bourdon. He engraved ſeveral prints after the deſigns of his maſter.

## JOHN VREDEMAN FRISIUS.

Flouriſhed, 1563.

By this engraver, who was, I believe, a native of Holland, we have a book

of monuments, &c. entitled *Cænotaphiorum, tumulorum, & Mortuorum Monumentorum*, publiſhed 1563, by Jerom Cock: they are etched, and retouched with the graver in a coarſe, heavy ſtyle.

## JOHN EILLART FRISIUS.

Flouriſhed,

This engraver was probably of the ſame family with the foregoing. His labours ſeem to have been chiefly confined to the bookſellers. He engraved ſeveral portraits; and among the reſt that of a *prince of Naſſau*.

## SIMON FRISIUS.

Flouriſhed, 1640.

This artiſt was a native of Holland, and very probably related to the engravers mentioned in the two preceding articles; but he was greatly ſuperior to either. Simon Friſius was a man of no mean talents; he handled the point with great taſte and facility; his etchings, though uſually very ſlight, are nevertheleſs free, broad, and maſterly. The ſmall figures, which he frequently inſerted into his views and landſcapes, are executed in a very agreeable manner. The following are his chief works:

A ſet of *heads*, ſmall upright plates, repreſenting *female ſaints, the ſibyls*, &c. He adds the word *fecit*, to his name; hence it is probable, that he engraved them from his own deſigns.

A large collection of *views*, ſmall plates, length-ways, from Matthew Bril, entitled *Topographia Variorum Regionum*, date 1651.

Several *portraits* after Henry Hondius.

A ſet of *birds and butterflies*, twelve ſmall prints, length-ways, from Marc Gerard, dated 1610.

He alſo engraved from A. Bloemart and other maſters.

Sometimes he omitted to ſign his name at length, and ſubſtituted the initials, S. F.

## CHRISTIAN FRITZSCH.

Flouriſhed,

A native of Hamburg. He was an engraver of portraits, and worked probably for the bookſellers only. This name is affixed to the following portraits: *John duke of Marlborough*, a ſmall octavo print. *Benedictus XIV. Pont. Max.*

CHRISTIAN FRITZSCH, ſon to the above artiſt, was alſo an engraver.

## JOHN FROSNE.

Flouriſhed, 1654.

This engraver was a native of France, and reſided, I believe, at Paris. He was a man of moderate abilities as an artiſt. His beſt works are in the portrait line. He ſeems to have imitated the ſtyle of Nanteuil; and, in ſome few

few inſtances, not without a tolerable ſhare of ſucceſs. He engraved, among other things, part of the large *ornamental plates* in folio, for the Collection of Views, &c. by S. de Beaulieu; alſo the following portraits: *Louis de Lorraine, duc de Joyeuſe*; *Henry D'Orleans, duc De Longueville*; *Nicholas Potier*; *M. Dreux D'Aubray*, &c.

## FROYEN.

Flouriſhed,

A very obſcure and indifferent engraver. His name is affixed to a ſmall print, repreſenting the *head of our Saviour*, executed entirely with the graver.

## PHILIP FRUYTIERS.

Flouriſhed,

This artiſt was a native of Antwerp. He was firſt inſtructed in oil painting: but he afterwards preferred water colours, and excelled greatly in miniature, His works are chiefly *portraits* and *converſations*, which he executed in a very maſterly ſtyle. Rubens was ſo pleaſed with his performances, that he, with his family, ſat to him; and the picture which he produced on this occaſion, was conſidered as his maſter-piece. According to Baſan, he etched ſeveral plates; but the ſubjects are not ſpecified.

## THOMAS FRYE.

Flouriſhed, 1740.

This ingenious artiſt was a portrait painter of ſome eminence. He reſided in London, where he drew and engraved in mezzotinto, a ſet of heads as large as life. Among them are the following: *His preſent majeſty*; *the queen*; *his own portrait*; the celebrated *Miſs Pond*, &c. large upright plates.

## ADAM FUCHS.

Flouriſhed, 1543.

An ancient German engraver, who worked both on copper and on wood. To him are attributed thoſe prints, dated 1543, or about that time, which are marked with an A. and an F. joined together in a kind of cypher, as repreſented on the plate at the end of the volume. I have ſeen a ſmall upright etching, repreſenting the *flight into Egypt*, with this mark; but it apparently belongs to another maſter: for Fuchs, I believe, worked entirely with the graver, when he engraved on copper.

## SEBASTIAN FURCK, or FULCARUS.

Flouriſhed, 1720.

This engraver appears, ſays profeſſor Chriſt, to have been born at Goſlar in Germany, as the name of that town is inſerted upon ſeveral of his prints. He went to Italy, and worked at Rome, as early as 1612, if it can be proved, that Furck and Fulcarus were one and the ſame artiſt, which not only the mark,

mark, but the ſtyle of engraving, ſeems to prove ſufficiently. From 1620 to 1630, he is ſaid to have reſided at Franckfort upon the Maine, and other neighbouring places. I do not recollect, that any of his engravings appeared after the year 1650; at which time a genealogical work, entitled *Arboretum Principis Auguſti*, was printed at Wolfenbuttel. This artiſt poſſeſſed great merit, and worked with the graver chiefly. However we have ſome few etchings by his hand. See the marks he frequently ſubſtituted upon his plates, when he omitted to ſign his name at length. The following prints are by him:

The portraits of the *Columna family*, and a variety of other portraits, apparently moſt of them for books.

An ornamental frontiſpiece for the works of *Gul. Fabricius*, a very ſpirited etching, and dated 1646; to this he ſigns his name *S. Furck, f.*

The *laſt judgment*, from Michael Angelo Buonarota, a very ſmall upright plate. On the tomb-ſtone, at the left hand corner, is the cypher in capitals; and underneath it is written, *Sebaſtian Fulcarus reinciditque*, which was not added till after he had retouched the plate.

*St. Sebaſtian*, a half figure, a middling ſized plate, length-ways.

He alſo engraved from Titian, and ſeveral other maſters.

## JOHN FULLER.

Born, Died, 1676.

He was born in England, but reſided much in France, where he ſtudied under Perrier. He profeſſed hiſtorical painting; but never arrived at any great degree of perfection. His drawing is, however, much commended for its correctneſs; and he is ſaid to have underſtood the anatomical markings of the figure exceedingly well. His pictures are held in no great eſtimation. We have etched by him a ſet of prints, from his own deſigns, for the *Moral Emblems of Cæſar Ripa*, in quarto. They are very ſlight, incorrect performances, every way unworthy of the hand of an artiſt.

## PETER FURNIUS.

Flouriſhed, 1570.

This artiſt was an excellent deſigner, and probably a painter. He was contemporary with the Sadelers and the Galles, who worked conſiderably from his deſigns. If we may judge by his ſtyle of engraving, it is probable he learned that art from his connection with them. He reſided at Antwerp; but whether he was actually a native of that city or not, I cannot diſcover. His compoſitions have generally much merit in them; though ſometimes they have an air of affectation, from the violent contraſt of his figures, and an attempt at the grand ſtyle, in which Michael Angelo alone ſucceeded ſo happily. He drew the human figure correctly; the heads have much character, and the other extremities are well marked. But from a want of proper knowledge in the diſtribution of the light and ſhadow, the effect of his compoſitions is confuſed and feeble. The following are executed by him in a ſlight ſtyle, entirely with the graver.

The *eſcape of Celia*, with ſeveral other ſubjects, taken from the Roman Hiſtory, marked " P. Furnius, fecit," ſmall plates, length-ways.

The *martyrdom of St. Felicia*, a middling ſized plate, length-ways, " P. " Furnius inventor et fec."

The *parable of the good Samaritan*, on ſix ſmall plates, length-ways.

He alſo engraved a variety of other ſubjects, as well from ſacred as prophane hiſtory. See the marks, which he frequently uſed himſelf, and which are often on prints compoſed by him, but engraved by other artiſts.

## JOHN FYTT.

Flouriſhed, 1640.

This admirable artiſt was born at Antwerp, about the year 1625. The ſubjects which employed his pencil were all ſorts of animals, fruits, flowers, and landſcapes. He excelled greatly in theſe branches of the art; and his pictures are held in very high eſtimation. We have by him ſome very ſpirited, bold etchings, executed in a haſty manner. They are ſmall plates, length-ways, repreſenting *dogs and other animals*, marked Io. FYT. and dated 1640.

# G.

## BALDASSARE GABBUGGIANI.

Flouriſhed, 1750.

ONE of thoſe modern Italian artiſts, who were employed to engrave the plates for the *Muſeo Fiorentino*, which was publiſhed at Florence in ten folio volumes.

## BARTOLOMEO GAGLIARDI.

Born, 1555. Died, 1620.

This artiſt was born at Genoa. He was a painter of reputation, and by his hand we have ſeveral plates, both etched, and finiſhed with the graver; among others is a large *emblematical print*, length-ways, executed in a ſtyle greatly reſembling that of Cherubino Alberti, but not equal to the works of that maſter.

## GAGNIERES. See GANIERES.

## ROBERT GAILLARD.

Flouriſhed, 1760.

A modern French engraver, who reſided at Paris, by whom we have, among others, the following plates:

*Jupiter and Caliſta*, a middling ſized plate, length-ways, from Boucher.

*Bacchants ſleeping*, a middling ſized upright plate, from the ſame.

The portrait of the *queen of Sweden*, a middling ſized upright plate, from Lantinville.

## PETER JOSEPH GAILLARD DE LONJUMEAU.

Flouriſhed, 1750.

This gentleman, a modern connoiſſeur and lover of the arts, took up the point for his amuſement; and we have ſeveral ſmall etchings by his hand of the *antiquities of Aix*. His portrait was engraved by Balechou, from a picture of J. B. Van Loo.

## GIOVANNA BATISTA GALESTRUCCI.

Flouriſhed, 1657.

This artiſt was born at Florence, from whence he went to Rome, where

he reſided. He is ſpoken of as a painter, but is much better known as an engraver. We have ſeveral etchings by him, in a neat, correct, maſterly ſtyle, greatly reſembling that of Salvator Roſa. The chief of them are as follows:

Several ſets of *friezes and baſs reliefs*, from Polodoro Caravaggio.

A ſet of *antique gems*, with explanations, by Leonardo Agoſtino, in four volumes, quarto.

*John Baptiſt beheaded in priſon*, from Batiſta Ricci, &c.

## PHILIP GALLE.

Born, 1537. Died, 1612.

The family of the Galles make a very conſpicuous figure in the hiſtory of engraving. By Philip Galle, conjointly with the Sadelers, the Wierixes, and the Collaerts, we have a prodigious number of ſmall hiſtorical prints, both ſacred and prophane, but eſpecially the former. The great object with theſe artiſts appears to have been, that of putting forth ſets of prints as haſtily as poſſible; therefore no pains were taken by them to improve the manner of engraving, which prevailed at that period. Hence we ſee the ſame ſtiff, formal ſtyle is diſcoverable in all of them, without any attempt to add taſte and freedom to correctneſs. Theſe haſty and numerous publications, however they might enrich the artiſts, evidently retarded the progreſs of the art: for, in any other point of view, it is not reaſonable to ſuppoſe, that it ſhould have remained ſtationary, as it were, ſo long, in the hands of ſo many men of great abilities.

Philip Galle, if not a native of Antwerp, reſided there, and carried on a very conſiderable commerce in prints. He was, as before obſerved, a man capable of improving the art; for he drew correctly, and handled the graver with ſufficient facility. His engravings are, in general, ſlight; and from the lights being too much diſperſed, the harmony and force of effect are much weakened, and too often entirely deſtroyed. We have by him,

Several ſets of prints from the *Old and New Teſtament*, after Martin Hemſkerck, Martin de Vos, Abraham Blockland, the elder Brughel, and other maſters; chiefly ſmall middling ſized plates, length-ways.

The *triumph of Death*, *Fame*, *and Honour*, a ſet of middling ſized plates, length-ways, from Martin Hemſkerck.

*Divinarum nuptiorum conventa et acta*, a ſet of twenty-eight ſmall plates, length-ways, dated 1580.

A ſet of prints, entitled, *Mediciæ Familiæ Geſtarum*, from John Straden, publiſhed 1583.

The *ſeven wonders of the world*; to which he has added the *ruins of the ampitheatre of Veſpaſian at Rome*, for the eighth, from Martin Hemſkerck, eight ſmall plates, length-ways.

A *book of deſigns for drawing*, in ſmall folio.

The *Trinity*, a very large upright plate, with many figures, from Martin de Vos, dated 1574. This, I conceive to be one of his beſt prints.

See his cypher, compoſed of a P. and a G. joined together, on the plate at the end of the volume.

## THEODORE GALLE.

Flouriſhed, 1580.

He was the eldeſt ſon of Philip Galle, mentioned in the preceding article; and having learned from his father the firſt principles of the art of engraving, he went to Italy in order to improve himſelf, and reſided ſome time at Rome, where he ſtudied from the antique, and engraved from the works of ſeveral great maſters. He, however, ſtill continued too cloſely to imitate his father; and though his works were neater, and more finiſhed, in general, yet the ſame ſtiffneſs, and defects in the diſtribution of the light and ſhadow, appear in them. They are well drawn, and executed with the graver only. At his return to Antwerp, he commenced printſeller; and we find he was a very conſiderable publiſher. The following prints are by his hand:

The *life of St. Norbeti*, a ſet of ſmall upright plates, publiſhed at Antwerp.

The *life of Joſeph and the Virgin*, a ſet of twenty-eight ſmall upright plates.

## CORNELIUS GALLE, the Elder.

Flouriſhed, 1600.

He was the younger ſon of Philip Galle, and brother to Theodore Galle, mentioned in the preceding articles. He learned the art of engraving from his father, and imitated his ſtyle; till, following his brother's example, he went to Rome, where he reſided a conſiderable time, and there acquired that freedom, taſte, and correctneſs of drawing, which are found in his beſt works, and render them far more eſtimable, than thoſe of his father or his brother; though, like them, he worked entirely with the graver. He ſettled at Antwerp, upon his return from Italy, where he carried on a conſiderable commerce in prints. Among many others, the following engravings are by his hand:

The *life of John the Baptiſt*, a ſet of middling ſized plates, length-ways, from J. Straden.

The *life of the Virgin Mary*, the ſame, from the ſame maſter.

Part of the plates for the *Life of Chriſt*, after Martin de Vos, publiſhed by Collaert.

Theſe prints are in the ſtiff, formal ſtyle of his father, and were probably engraved at Antwerp, previouſly to his going to Rome.

*Adam and Eve*, a middling ſized upright plate, from J. B. Paggi.

*Judith cutting off the head of Holophernes*, a large upright plate, from Rubens.

The *Virgin Mary ſtanding in an arch, which is ornamented with flowers by ſeveral little cherubs*, a large upright plate, from the ſame maſter.

The *Virgin holding the infant Chriſt, to whom St. Bernard of Sienna offers a book, with a branch of laurel*, a ſmall upright plate, from Franceſco Vanni.

The *flight into Egypt*, a large upright plate, arched at the top, from J. B. Paggi.

A *crucifixion*, from Franceſco Vanni, a middling ſized upright plate.

*St. Peter baptiſing St. Priſcia*, a ſmall upright plate, from Civoli.

The *four fathers of the church*, a middling ſized plate, length-ways, from Rubens.

Rubens. The firſt impreſſions of this plate are before the work was enlarged, which is diſtinguiſhed by two black ſtrokes, one on each ſide.

*Seneca in the bath*, a middling ſized upright plate, from the ſame.

*Venus bound, and Minerva chaſtiſing Cupid*, a ſmall upright plate, from Agoſtino Carracci.

*Venus kiſſing Cupid*, a ſmall upright plate: Venus is a half figure only, from J. B. Paggi.

A *naked woman grinding colours*, a ſmall upright plate, from Rubens. The firſt impreſſions are without the French verſes, which were afterwards inſerted at the bottom of the plate.

A *repaſt*, with figures playing on Muſic, &c. a middling ſized plate, length-ways, without any painter's name.

Several excellent portraits: among them, that of *Rubens*, brother to P. Paul Rubens, by whom the picture was painted; alſo *Artus Walfort*, a ſmall upright plate, from Vandyck. *Charles I. of England* from N. V. Horſt, in quarto. *Henrietta Maria, queen to Charles I.* the ſame, from the ſame. He alſo engraved a variety of other ſubjects from different maſters.

## CORNELIUS GALLE, the YOUNGER.

Flouriſhed, 1640.

He was the ſon of Cornelius Galle, mentioned in the preceding article. He learned the principles of drawing and engraving from his father, whoſe ſtyle he imitated; and though he certainly never equalled the beſt works of that artiſt, yet he produced ſeveral plates, which have much ſterling merit, and prove him to have been a man of genius. He worked entirely with the graver; and ſome of his portraits, which, I think, ſuperior to the reſt of his performances, are very clear, and executed with great freedom. His outlines are the moſt defective; for he did not underſtand the human figure. But whether this aroſe from his inattention to drawing, or the not having an opportunity of ſtudying in Italy, as his relations had done, I leave to the determination of the experienced collector. We have by him,

A *nativity, with the angel appearing to the ſhepherds*, a ſmall upright plate, from D. Teniers.

*Venus ſuckling the loves*, a ſmall upright plate, from Rubens.

The *deſcent from the croſs*, a middling ſized upright plate, from Diepenbeck.

The *hoſpitality of Bachus and Philemon towards Jupiter and Mercury*, a middling ſized plate, length-ways, from John van Hoeck.

The portrait of the *emperor Ferdinand III.* from Vandyck.

The portrait of *Mary of Auſtrich*, his conſort, the ſame.

The portrait of *Henriette of Lorraine*, the ſame.

The portrait of *John Meiſſens*, the painter, the ſame.

## SEBALD GALLENDORFER.

Flouriſhed, 1494.

A very ancient engraver on wood, and apparently a native of Nuremberg. He

He was employed by Sebald Schreyer, in the year 1494, to ornament with prints a little book, written by Peter Danhaver, entitled, *Archetypus triumphantis Romæ.*

## CLAUDE GALLIMARD.

Flouriſhed, 1780.

A modern engraver, who reſided at Rome. By him we have ſeveral plates from Sebaſtian Bourdon, I. F. de Troy, Subleyras, and other maſters. His engravings are ſlight and ſufficiently neat; but they poſſeſs no ſuperior degree of merit.

## BERNARD GALLO.

Flouriſhed, 1559.

In the Abecedario we are told, that this artiſt flouriſhed about the middle of the ſixteenth century, when he engraved a ſet of hiſtorical prints from the Old Teſtament; another ſet of prints from the New Teſtament; and alſo a third ſet for the Metamorphoſes of Ovid, printed at Lyons, A. D. 1559. He uſually marked his engravings with the initials B. G.

## JOHN GALSTOT.

Flouriſhed,

This artiſt is mentioned at the end of the Abecedario, as an engraver. He marked his plates, J. Gal. Nardois, F. The F. as uſual, ſtands for *fecit*. Dr. Monro has in his collection a *ſmall landſcape*, executed with ſome ſpirit, in which is badly repreſented Tobit, with the angel. The figures are below all criticiſm. It is marked Galtoth, N. F. However, they are apparently both the ſame artiſt, the name by miſtake being differently ſpelt.

## JAMES GAMMON.

Flouriſhed, 1660.

A very indifferent engraver, who reſided, I believe, in London, about the year 1660, where he engraved a variety of portraits, in a ſtiff, taſteleſs ſtyle. Among them are the following: *Richard Cromwell*, a ſmall upright plate, in an oval. Sir *Toby Matthews*, the ſame. *Catherine* of *Braganza*, the ſame. *Maſcall the painter*, the ſame. As there is no painter's name affixed to theſe plates, we may ſuppoſe they were drawn by the engraver himſelf; and the miſerable ſtyle of the attitudes, will, I think, ſufficiently juſtify the opinion.

## V. GAMPERLIN or GEMBERLIN.

Flouriſhed, 1510.

A very ancient engraver on wood, who reſided chiefly at Straſburg in Alſace, where he executed a ſet of twenty-two prints, for the *Life of our Saviour*, which was printed in that city by John Knobbouch, A. D. 1507.

Theſe

Theſe engravings are eight inches and a half high, by ſix inches wide. They are very neatly cut; but in a ſtiff ſtyle exceedingly incorrect, and taſteleſs; yet ſome few good figures may be pointed out. According to the ancient cuſtom, the principal perſonages and places are diſtinguiſhed by their names, which are written over their heads: as, *Lazarus*, *Mary Magdalen*, *Bethany*, &c. It is ſingular enough, that in the print, which repreſents *Chriſt riding to Jeruſalem*, the crowd are meeting him as he is paſſing a bridge; and one of them is ſpreading his garment. But he, and the reſt of the figures behind him, are nearly as ſmall again as thoſe on the other ſide of the river, notwithſtanding they are equally near to the eye of the ſpectator. But this maſter had not the moſt diſtant idea of perſpective. His prints are marked with the initals V. G. The letters are formed in the old Gothic ſtyle, and ſeparate from each other. We muſt be careful not to confound the works of this artiſt, with thoſe of another engraver on wood, who uſed the ſame letters, but joined together in the ſtyle of a cypher, apparently not ſo ancient, but far ſuperior. See an account of his works, under the article Goar. The ſame letters were alſo uſed by an engraver on copper, who flouriſhed about the year 1574.

## GANDENSIS. See AUDEN-AERD.

## GANIERE.

Flouriſhed, 1650.

He was apparently a native of France, and reſided at Paris. He engraved a variety of ſubjects; but portraits conſtitute the greater part of his works. He executed his plates entirely with the graver, in a ſtiff, taſteleſs ſtyle. The following prints are by him: a *boy ſleeping, with a ſkull lying near him*, a ſmall plate, length-ways, dated 1640.

*Louis XIII. of France*, a ſmall head in an oval, ſurrounded with ornaments, for a book printed at Paris, 1640.

*Flavio Chigi Card.* a ſmall upright plate.

*M. de la Melleraye*, a middling ſize upright plate, dated 1679.

He alſo engraved from Valentin, Blanchard, and other artiſts.

## STEPHEN GANTREL.

Flouriſhed,

He was a native of France, and excluſive of his profeſſion as an engraver, traded conſiderably in prints. By him we have, among others, the following plates:

The *rod of Moſes as a ſerpent, devouring the rods of the magicians*, from Nicholas Pouſin, a large plate, length-ways.

The *Iſraelites paſſing the Red Sea*, the ſame, from the ſame maſter.

A *deſcent from the croſs*, a middling ſized plate, length-ways, from the ſame.

*St. Francis Xavier reſtoring an Indian to life*, a middling ſized upright plate, from the ſame.

THOMAS

## THOMAS GARDNER.

Flouriſhed, 1735.

He was, I believe, a native of England, and worked for the bookſellers. By him we have a ſet of prints for the *Common Prayer*, paraphraſed by James Harris, A. D. 1735.

## NOEL GARNER.

Flouriſhed, 1560.

A very indifferent engraver, both upon wood and upon copper. He is ſuppoſed to have been the firſt that introduced the latter manner of engraving into France; but there is much obſcurity in this matter. His works, it is true, are very rude, and badly executed; but this is, by no means, a ſufficient proof of their antiquity. I have before me a very ſmall plate, length-ways, repreſenting *ſeveral naked men fighting*, in which he ſeems to have made a feeble attempt at copying the ſtyle of Sebald Beham, his cotemporary. On a ſmall tablet, at the bottom, the name is thus written, NOEL G. At other times, it appears, that he ſigns the three firſt letters of his baptiſmal name only, and adds a Gothic character, reſembling the figure 8, ſuppoſing it to be open on the top. He engraved beſides ſeveral *groteſque ornaments*, and a ſet of 48 figures, repreſenting the *arts, ſciences, trades*, &c.

Le Comte mentions two other Garners: one, ſays he, uſes the letter A. for the initial of his baptiſmal name; and the other the letter V. for the ſame purpoſe: I doubt not but he means by the firſt Antoine Garnier, mentioned in the following article, and by the latter V. Gamperlin; and I am more inclined to think ſo, as he attributes the *life and paſſion of Chriſt* to the Garner, who uſes the V. and Gamperlin's mark was V. G. which he has affixed to the *life of Chriſt* executed by him.

## ANTOINE GARNIER.

Flouriſhed,

This artiſt, who was a native of France, flouriſhed about the commencement of the laſt century. He etched his plates in a dark, bold ſtyle, and finiſhed them with the graver. They are however by no means finely executed. The heads, and other extremities of his figures, are ſometimes rather heavy, and his outlines hard and incorrect; yet, in general, they are by no means deſtitute of merit. He engraved twelve plates from the pictures of Primaticcio, which are in the chapel belonging to the palace de Fleury at Fontainbleau. *Charity*, a middling ſized plate, length-ways, from Blanchard. He alſo engraved from Pouſin, Michael Angelo Caravaggio, and other maſters. See his mark upon the plate at the end of the volume.

## HENRY GASCAR.

Flouriſhed, 1660.

He was a native of France, but ſent for into England, to paint the portrait of the ducheſs of Portſmouth, his countrywoman. He met with great

encouragement here, notwithſtanding Sir Peter Lely was living, and he himſelf a moſt miſerable artiſt. What he wanted in grace and elegance, he endeavoured to ſupply by rich embroidery, fine clothes, laced drapery, and tawdry trimmings, which may, and do too frequently, deceive the eye of the ignorant. It is ſaid, that he amaſſed upwards of ten thouſand pounds in this kingdom, in a ſhort time; with which he retired to the continent; and, if report be true, impoſed as groſsly afterwards upon the Spaniſh nobility, as he had done upon the Engliſh. We have a few vile mezzotintos by him, which he engraved from his own pictures, among the reſt, the *ducheſs of Portſmouth*, and ſome other portraits.

## GASPER. See Avibus.

## OLIVIERO GATTI.

Flouriſhed, 1626.

This painter was born at Parma. He ſtudied in the academy at Bologna, and was received as a member of it A. D. 1626; and in that city he reſided the greateſt part of his life. Apparently, he learned the art of engraving from Agoſtino Carracci; for he certainly imitated his ſtyle; and though he by no means equalled that great artiſt, his prints have a conſiderable ſhare of merit. He drew the human figure very correctly; but the extremities are ſometimes heavy, and not marked in that maſterly ſtyle, ſo conſpicuous in the admirable engravings of Carracci. The following prints, among others, are by him:

*St. Francis Xavier kneeling on the ſea ſhore, and taking up a crucifix which was floating in the water*, a middling ſized upright plate, from a compoſition of his own.

An *emblematical ſubject*, from Lodovico Carracci, repreſenting an armorial bearing, ſupported by two river Gods, with a figure completely armed, ſtanding alone, ſurrounded by Jupiter, Hercules, Neptune, Apollo, and Minerva, a middling ſized plate, length-ways.

The *Deity forming the world*; *the creation of Adam*; *Abraham's ſacrifice*; *and Judith with the head of Holophernes*, four ſmall upright ovals, from H. Pordenone.

A *drawing book*, from Guercino, &c.

## GAUDE. See Goudt.

## GIOVANNA BATISTA GAULLI.

Born, 1639. Died, 1709.

This artiſt, who was alſo named Le Bacici, was a native of Genoa. He ſtudied at Rome, and painted a great number of portraits, though he chiefly excelled in hiſtorical ſubjects, to which his genius more naturally inclined. He coloured with great force, and is particularly commended for the judgment with which he foreſhortened his figures. He died at Rome,

A. D.

A. D. 1709, aged 70. The portrait of *Cardinal Cœlio Piccolommi*, is ſaid to be engraved by him.

## LEONARD GAULTIER.

Flouriſhed, 1620.

This artiſt is generally conſidered as a native of France; but profeſſor Chriſt, without aſſigning his reaſon, ſuppoſes him to have been a German. He imitated the ſtyle of the Wierixes; and his works are executed with the utmoſt preciſion, with the graver only. But while we admire the exceſſive neatneſs, which is diſcovered in them, we cannot help lamenting the want of taſte, freedom, and correctneſs of deſign, by which they are equally characterized. He excelled chiefly in ſmall figures and portraits. Of the latter we have a conſiderable number by his hand. According to Abbé Marolles, the number of prints, engraved by this maſter, amount to 800, and chiefly from his own deſigns. I can only mention the following: A number of ſmall plates, the ſubjects taken from the *Old and New Teſtament*.

Many very ſmall upright plates, forming ſets, of the *Prophets*, *Apoſtles*, *and Evangeliſts*.

The *Pſyche of Apuleius*, a ſet of thirty very ſmall plates, length-ways.

The *laſt judgment*, copied from the print, which Martin Rota engraved from Michael Angelo.

The portrait of *Henry the Fourth of France*, a ſmall upright plate.

The portrait of *Stephen Paſchius*, a middling ſized upright oval print.

The portrait of *Alexander Bouchart*, from D. Dumonſter, a large upright oval print, and he alſo engraved from Daniel Rubel, John Caron, &c. See his cypher, compoſed of an L. and a G. on the plate at the end of the volume.

## J. GAULTIER.

Flouriſhed,

This artiſt was perhaps of the ſame family with the preceding, whoſe manner of engraving he imitated. Among other things by him, is part of a ſet of ſmall upright plates of *emblematical ſubjects*, which are by no means deſtitute of merit.

## PETER GAULTIER.

Flouriſhed, 1730.

This artiſt was a painter of the preſent century, and he alſo engraved ſeveral plates from different maſters. He reſided at Naples, where, I believe, he died ſome years ſince. The following are by him:

The *viſitation of the Virgin*, a middling ſized plate, length-ways, from Solimena.

*St. Michael overthrowing the Devil*, a ſmall upright plate, from the ſame.

The *defeat of Darius*, a middling ſized plate, length-ways, from the ſame.

The *battle of the Centaurs*, the ſame, from the ſame.

The *four quarters of the world*, ſmall oval plates, from the ſame.

## G. GAUW.

Flouriſhed,

This name is affixed, as the engraver, to a very ſingular print, repreſenting a head of the fabulous deity, Mercury, a large upright plate, from J. Matham. It is engraved in a bold, open ſtyle, ſo as to imitate preciſely a drawing with a pen.

## R. GAYWOOD.

Flouriſhed, 1660.

Gaywood was a native of England, and the diſciple of Hollar, whoſe manner of engraving, or rather of etching, he imitated. But he fell greatly ſhort of the merit of his tutor. He had neither that taſte nor judgment, which was ſo conſpicuous in the works of the latter. His outlines are hard and incorrect, and the etchings are heavy and laboured. We have a great variety of portraits by Gaywood; and as ſpecimens of them may eaſily be acquired, I ſhall paſs them over. His beſt print, I think, is a couchant *Venus, with a man playing upon an organ*, a middling ſized plate, length-ways, from Titian. The original picture was in the collection of Charles the Firſt, from whence it came into the poſſeſſion of lord Cholmondeley.

A ſet of *lions*, ſmall plates, length-ways, from Rubens.

A *book of birds*, middling ſized plates, lengthways, from Barlow, &c.

## CORNELIUS VAN GEEST.

Flouriſhed,

The name of an artiſt, affixed to a portrait of *Gilbert Burnet, biſhop of Saliſbury*, a half ſheet print.

## G. D. GEIIN.

Flouriſhed,

An obſcure engraver, who imitated, in ſome faint degree, the ſtyle of Paul Pontius; but he had neither ſufficient taſte nor judgment to harmonize the effect, and render it agreeable to the eye. By this artiſt, among other book plates, we have the portrait of *Carolus Aleaſpinæus*, in octavo.

## WILLIAM GELDORP.

Flouriſhed,

He was, according to Le Comte, an engraver of portraits, and reſided in England. I am neither acquainted with his works, nor can I find any further account of the artiſt.

## SIGISMOND GELENIUS.

Flouriſhed, 1576.

To this artiſt profeſſor Chriſt attributes ſome ancient engravings on wood, marked with a G. having an S. within its circle, and ſurmounted with a

ſort

ſort of double croſs, as repreſented on the plate at the end of the volume. Among others diſtinguiſhed by this maſter, are twelve ſmall upright prints, repreſenting the *labours of Hercules*. They are very neatly executed in a ſingular manner, with fine ſtrokes, accurately cut, and chiefly ſingle, without any croſs ſtrokes or hatching. The lights are too much covered, and the ſhadows are not ſufficiently ſtrong to produce any ſtriking effect. Yet there is much ſpirit in them; and the drawing of the naked parts of the human figure, though not quite correct, is well managed, upon the whole; and the heads have ſome degree of merit. The other extremities are heavy, and badly marked. This artiſt was apparently a native of Germany, and flouriſhed, according to profeſſor Chriſt, about the year 1576.

## CLAUDE GELEE, called CLAUDE LORRAINE.

Born, 1600. Died, 1682.

It is rarely the caſe, that a man of fine natural abilities can help manifeſting them at times, however they may be obſcured by indolence, or loſt in purſuits of an improper tendency. Yet, in ſome few inſtances, nature has concealed her favours for a time, ſo that, like a diamond in the rough, their value has been unobſerved even by the poſſeſſor himſelf. Thus it was with Claude; born in obſcurity, he ſerved his time to a paſtry-cook; and no diſtant appearance of thoſe great talents, which ſhone ſo conſpicuouſly afterwards, was obſerved in the early part of his life. Nay, at ſchool he could learn nothing; and it was with difficulty he could be taught a few rules, relative to perſpective, and the mixing up of his colours. His tutor was Taſſi, a ſcholar of Paul Bril. Claude's genius diſplayed itſelf by ſlow degrees. He ſtudied nature for every thing; and treaſured up in his mind whatever he obſerved either beautiful or ſtriking in her. And the admirable works, which afterwards he produced, ſufficiently certify how well he remembered what he had remarked, and the excellent uſe to which he could apply thoſe ſtudies. The works of Claude are too generally known to need any eulogium here. The enormous prices which they fetch, whenever they come to ſale, prove the great eſtimation in which they are held.

This great artiſt, for his own amuſement, etched a ſet of 28 middling ſized *landſcapes*, length-ways, from his own compoſitions. They are prodigiouſly ſlight, but very ſpirited, and abundantly teſtify the hand of the maſter. The ſubjects are preciſely the ſame with thoſe, which uſually employed his pencil, and conſiſt of *views*, *rivers*, *ſea-ports*, &c. enriched with *figures and cattle*.

## JOHN GELLE.

Flouriſhed, 1628.

This artiſt was apparently a native of Cologne, in Germany. He engraved part of the plates for a work, entitled *Academie de l'Eſpie, per Girard Thibault*, a large folio volume, publiſhed at Antwerp, 1628. They are executed

executed with the graver only, in a ſtiff, taſteleſs ſtyle. By the ſame artiſt is a portrait of *Frederic II. Emp.* ſurrounded by a border of medals, a middling ſized upright plate, dated 1619, and ſigned " Joan. Gelle fec. et ex."

## JACINTO GEMIGNANO, or GEMINIANI.

Born, 1611. Died, 1680.

This artiſt was born at Piſtoia. He went to Rome, and became the diſciple of Pietro da Cortona. He ſtudied with great application, and excelled in hiſtorical painting. He reſided a conſiderable time in Rome, where he acquired great reputation. Afterwards he returned to Piſtoia, where he died, A. D. 1680, aged 70. By him we have, among others, a ſet of twelve ſlight etchings, executed with great ſpirit. They repreſent *children at play*, and are ſmall plates, length-ways, from his own compoſitions.

## THOMAS GEMINUS, or GEMINIE.

Flouriſhed, 1545.

Geminus was a printer; but, it ſeems, he took up the graver, in order to ornament his publications with cuts. Virtue, who certainly was a good judge, ſpeaks of his engravings as exceedingly bad. He dwelt in Black-Fryers, London, where he publiſhed a prognoſtication, relating to the weather, phenomena of the Heavens, &c. decorated with a number of cuts, probably by his own hand. It was we find, " Imprinted by Thomas Gemine." In the year 1545, he publiſhed a book, with this title, *Thomæ Gemini Lyſienſis compendioſa totius anatomes delineatio, æra exarato*, in folio; and the plates, according to Ames, were the firſt printed with a rolling-preſs in England. But the truth of this aſſertion is doubtful, at leaſt. The book juſt mentioned was a new edition of *Veſalus's Anatomy*, firſt publiſhed at Padua, A. D. 1542, with large wooden cuts. Theſe Geminus imitated on copper; and it was dedicated to Henry the Eighth. He alſo publiſhed a tranſlation of the ſame work, by Nicholas Udal, A. D. 1552, which he dedicated to Edward the Sixth. The cuts in a book, relative to Midwifry, are alſo attributed to him. He publiſhed a ſecond edition of his Anatomy, A. D. 1559, which was dedicated to queen Elizabeth.

## ABRAHAM GENOELS.

Born, 1640. Died,

This artiſt was born at Antwerp. He learned the firſt principles of landſcape painting in his native country, under Jacques Bakkerel. In order to improve himſelf, he went to France, where he was employed by de Seve and Le Brun; and the latter procured for him a royal penſion, and apartments in the Gobelins. He alſo ſtudied in Italy, and returned to Antwerp with the reputation of an excellent artiſt. He died there at a very advanced age. We have by him many bold free etchings of *landſcapes*, executed in a maſterly ſtyle, and ornamented with ſpirited figures and cattle. A conſiderable number of them are from his own compoſitions; and they are of various

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ſizes; the large ones are particularly excellent. Alſo a ſet of ſix *landſcapes*, middling ſized plates, length-ways, from Vander Meulen. Six ſmall *landſcapes*, length-ways, from the ſame.

See his cypher, compoſed of an A. and a G. which he frequently put upon his plates, when he omitted his name, on the plate at the end of the volume.

## B. GENTOT.

Flouriſhed, 1693.

An artiſt of no conſiderable note. He engraved ſome of the plates of *ornaments for iron works*, which were publiſhed, in a large folio volume, by Tijou in London, A. D. 1693.

## ANDREW GENTSCH.

Flouriſhed, 1616.

An artiſt who may rank among the *little maſters*, ſo diſtinguiſhed becauſe of the diminutiveneſs of their works. He reſided at Augſburg, where he engraved on copper ſeveral plates of *groteſque ornaments*, which are dated 1616. This artiſt uſed the ſame mark as Aldegrever; but his works are eaſily diſtinguiſhed, not only by the date, but by the great inferiority there is between them, and thoſe by Aldegrever.

## GIOVANNA GIORGIO.

Flouriſhed, 1650.

This engraver, according to the ſignatures upon his engravings, appears to have been a native of Padua, where he chiefly reſided. His works, which are performed with the graver only, in a coarſe, incorrect ſtyle, do him no credit. I ſuppoſe the bookſellers were his principal employers. I have ſeen by him a *frontiſpiece with figures* to a book of Anatomy, in quarto, by Joan Veſlingi, dated 1647, to which he ſigns "Joan. Georgius Patavii." The plates for a a collection of antique lamps, a large folio volume, entitled, *De Lucernis Antiquorum reconditis*, Patavii, 1653.

The *bath of the Anabaptiſts*, a ludicrous ſubject, from Raphael, &c.

## GERARDIU.

Flouriſhed, 1680.

This artiſt worked entirely with the graver, in a very neat ſtyle, but without much taſte or correctneſs of outline. The extremities of his figures are particularly defective. By him we have ſome of the plates, which belong to a collection of engravings, from the pictures of Pietro Berretino, which are in the palace of the Duke of Tuſcany, &c.

ANTONIO GERARDI is mentioned by Florent Le Comte, as an engraver of *funeral pomps*, *monuments*, and *tombs*. He and Gerardiu were probably the ſame artiſt, the laſt letter in the name being dropped by accident.

## B. GERCO.

## B. GERCO.

Flouriſhed,

A name affixed to ſome ſmall landſcapes, length-ways, in which the engraver has attempted to imitate the ſlight etchings of Waterloo. He has ſcratched upon the etchings with the point of the graver; and the barb was not afterwards properly ſcraped away. The effect is by no means pleaſing.

## REMBRANDT GERRETSZ.

Born, 1606. Died, 1674.

This admirable artiſt is better known by the name of Rembrandt Van Ryn. He was born at a village near Leyden, and by ſome connoiſſeurs is ſaid to have been a miller's ſon. Others again deny this ſtory; which ſeems to have had its only foundation from his often reſorting to a wind-mill; a print of which he alſo etched.

Rembrandt's genius manifeſted itſelf at a very early period of his life. He reſided three years with Jacques van Zwanburg; and at the expiration of that time, he became the ſcholar of Peter Laſtman. I only need obſerve, that he excelled principally in hiſtorical painting, and in portraits. His colouring is excellent; and the lightneſs of his pencil cannot ſufficiently be commended. He copied nature exactly, even perhaps to a fault; but then it was, becauſe he did not always chooſe her in her fineſt forms. His greateſt deficiency lay in drawing of the human figure, which was uſually very incorrect, when he repreſented it naked. But to compenſate for this neglect he added to his works ſuch breadths of light and ſhadow, that the effect of them is rendered ſurpriſingly powerful; and they prove, that no man ever ſurpaſſed him in the knowledge of the *chiaro-ſcuro*.

His prints, which are partly etchings and partly engravings, performed with the point of the graver in a ſingular manner, have all that freedom of touch, ſpirit, and greatneſs of effect, diſcoverable in his paintings, ſuppoſing them to be aſſiſted by the variety of colours. Conſidering the great quantity of etchings which he made, we cannot ſuppoſe they ſhould be all equally well executed, or equal in value. However, (according to the common courſe of things, on which an imaginary value may be raiſed by accidental cauſes) it is not always his beſt prints, which produce the greateſt prices; but thoſe, which are the ſcarceſt. Thus, we frequently ſee a print of great intrinſic worth in itſelf, if conſidered as a beautiful ſpecimen of the abilities of an artiſt, thrown aſide for no other fault, than that of being too eaſily obtained; whilſt another, which perhaps is rather a diſgrace, than an honour to him, is purchaſed at an extravagant price, and anxiouſly preſerved, becauſe it is unique. It is merely owing to this caprice, that ſo many trifling alterations in the prints of Rembrandt, rather than a proper examination of their real merit, increaſe or diminiſh the worth of the ſame print. I myſelf, commiſſioned by an eminent collector, gave ſix and forty guineas for the great Coppenol, with the white back-ground, that is, before it was finiſhed; when, the ſame evening, at the ſame ſale, I bought a moſt beautiful impreſſion of the ſame print finiſhed, diſtinguiſhed by having a black back-

ground, &c. which had an addreſs to Rembrandt at the bottom, written by Coppenol himſelf (for he was a writing-maſter of Amſterdam, and this print is his portrait), for fourteen guineas and a half. In the ſecond inſtance, I exceeded my commiſſion by the half guinea; in the firſt, I did not reach it by nearly twice ten guineas. It cannot be reaſonably ſuppoſed, that ſuch a difference could exiſt between two good impreſſions of the ſame plate; and, ſpeaking as an artiſt, I ſhould certainly have taken the laſt in preference to the firſt.

This great maſter died at Amſterdam, the city where he chiefly reſided, 1674, aged 68. Upwards of 340 prints are acknowledged to have been engraved by him; the catalogue of which was publiſhed at Paris by Gerſaint, and has been ſince reprinted, with conſiderable additions, and tranſlated into Engliſh. I ſhall only mention the few following:

*Joſeph relating his dream*, a ſmall upright plate. The ſcarceſt impreſſions of this plate are thoſe, in which part of the curtains of the bed, and the head of the figure, ſtanding at the feet of the bed, with a turban, are without the ſhadows, which was afterwards added.

The *triumph of Mordecai*, a middling ſized plate, length-ways.

The *preſentation of Chriſt in the Temple*, the ſame.

The *tribute money*, a very ſmall print, length-ways; a firſt impreſſion of this print is very rare.

*Chriſt and the woman of Samaria*, a ſmall upright print. The firſt impreſſions of this plate, which are very rare, have not the name of Rembrandt, or date; they have other marks to diſtinguiſh them from the ſecond impreſſions, which will be eaſily obſerved.

The *reſurrection of Lazarus*, a middling ſized upright plate, arched at the top. The firſt impreſſions, which are very ſcarce, are diſtinguiſhed by the figure running away affrighted, with his head uncovered; in the ſecond, he has a ſpecies of turban.

*Chriſt healing the ſick and the lame*, commonly known by the name of the *Hundred Guilder Print*, a middling ſized plate, length-ways. Captain Bailie purchaſed this plate in Holland; and has ſince retouched it in an admirable manner.

The *good Samaritan*, a ſmall upright plate. The firſt impreſſions of this plate are thoſe where the tail of the horſe is white, and the wall on the ſteps unſhaded. In the ſecond, the tail of the horſe is darkened; but the wall is ſtill white. In the third, the wall is alſo darkened, and the name and date added.

The *ecce homo*, and its companion, the *deſcent from the croſs*, two large upright plates. Theſe are the largeſt prints engraved by Rembrandt.

The *gold weigher*, or the portrait of *Vtenbogaerd*, a middling ſized upright plate. This has been admirably copied by captain Bailie.

The *three trees*, a landſcape, diſtinguiſhed by this name, becauſe it has three trees in the fore-ground, a ſmall plate, length-ways. A fine impreſſion of this is very ſcarce.

A *landſcape*, with a windmill in the foreground, a ſmall plate, length-ways. Some have ſaid that this is a view of the mill where the father of Rembrandt lived; and therefore it is called Rembrandt's Mill.

The *great Coppenol*, or the portrait of *Coppenol the writing-maſter of Amſterdam*, a middling ſized upright plate. The impreſſions with the back-ground unfiniſhed are very rare; thoſe with the black back-ground are alſo ſcarce.

The *burgomaſter John Six*. This celebrated portrait is very rare. It ſold at Mr. Groſſe's ſale, ſome years ſince, for five and thirty guineas. It is ſaid there is an impreſſion of this plate, without the name of the burgomaſter and of Rembrandt.

## S. GESNER.

Flouriſhed, 1730.

This celebrated author is better known to the learned world by his poem on the Death of Abel, and other performances, than as an engraver. However, Baſan aſſures us, that he has etched ſeveral landſcapes from compoſitions of his own.

## WILLIAM DE GEYN.

Flouriſhed,

The name of an engraver, who, according to profeſſor Chriſt, marked his plates with the initials of his name in this manner; G. d. G. Fec. But that author has not ſpecified any of his works. Perhaps he was one of the ſame family with Jaques de Gheyn, of whom I ſhall ſpeak in the following article.

## JAQUES DE GHEYN, the ELDER.

Flouriſhed, 1590.

This artiſt is generally conſidered as a native of Holland, but Le Comte ſays, he was born at Antwerp. He is ſpoken of as a painter; but as a deſigner and engraver he is moſt generally known. He was contemporary with John Muller, and, like him, the diſciple of Henry Goltzius. He imitated the manner of his maſter, and worked with the graver only, in a bold, free ſtyle, which manifeſts the great command he had of that inſtrument. He drew correctly, and frequently with much taſte; but all his works want effect, from the lights being ſcattered, and too equally powerful; neither are the maſſes of ſhadow ſufficiently broad, or well harmonized. But this was a fault common to all the artiſts of his time. Jaques de Gheyn engraved a conſiderable number of plates from different maſters, and ſome from deſigns of his own; many of them are juſtly held in high eſtimation. I ſhall mention the following only:

The *life and paſſion of Chriſt*, on fourteen ſmall upright plates, excluſive of the title, from Carl van Mander.

The *confuſion of tongues at the building of Babel*, a large plate, length-ways, from the ſame.

*Daniel in the lion's den*, a middling ſized plate, length-ways, from Theodore Bernard.

The *annunciation of the Virgin*, a ſmall upright plate, from A. Bloemart.

*Chriſt feeding the five thouſand*, a middling ſized oval plate, length-ways, from the ſame, dated 1595.

The *crucifixion of Chriſt*, a middling ſized upright plate, from C. Vander Broeck.

The *four Evangeliſts*, from Henry Goltzius, four ſmall circular plates.

*Neptune ſurrounded by Tritons and naked women*, a middling ſized circular plate, from Guil. Telrho, publiſhed by H. Goltzius, 1587.

The *feaſt of the gods*, a middling ſized plate, length-ways, from C. V. Broeck, dated 1589.

A ſmall *landſcape*, length-ways, from Brughel. This is a free ſpirited etching, dated 1598.

He alſo engraved ſeveral other *landſcapes*, and a variety of excellent *portraits*; among which may be reckoned that of *Tycho Brahe*, the philoſopher. See the mark compoſed of an I. a D. and a G. frequently uſed by this artiſt, on the plate at the end of the volume.

## JAQUES DE GHEYN, the YOUNGER.

Flouriſhed,

He was, I believe, of the ſame family with the preceding artiſt; but whether his ſon or grandſon is not certain. I am inclined to think, the latter; becauſe he worked conjointly with Coryn Boel, who does not appear to have engraved prior to the year 1650. I ſhould ſuppoſe, that he was a diſciple of Tempeſta; for he imitated his manner of etching with no ſmall ſucceſs; I do not know that he executed any plates with the graver only, in which ſtyle his predeceſſor chiefly excelled. We have by him part of the plates for *Le Vie de l'Empereur Charles* V. from A. Tempeſta. The reſt are executed by Coryn Boel. It conſiſts of a ſet of middling ſized prints, length-ways. He marks his plates J. de Gheyn, jun. fecit.

## PIETRO LEONE GHEZZI.

Born, 1674. Died, 1755.

He is alſo called Chevalier Ghezzi, becauſe he was knighted by Francis the Firſt Duke of Parma. He was a native of Rome, and inſtructed in the art of painting by his father Giuſeppe Ghezzi. He excelled chiefly in hiſtory; but he alſo painted portraits with very great ſucceſs. His works are ſpoken of with the higheſt commendation. He etched ſome few plates, in a free, neat ſtyle, from his own, and from his father's compoſitions. Among the laſt, is a fine plate, repreſenting the *Virgin and Child*, half figures, marked *Petrus Leo Ghezzius, del et ſculp. Romæ*, 1700.

## MARC ANTONIO GHIARINI.

Born, 1652. Died,

This artiſt was a native of Bologna. He is ſaid to have etched and publiſhed ſome etchings of the *Aqueducts and Fountains at Rome.*

## GIOVANNI BATTISTA GHISI, called MANTUANO.

Flouriſhed, 1538.

He was the firſt of the famous family of the Ghiſi, noticed as an artiſt. They are uſually diſtinguiſhed by the word *Mantuanus*, which was added to their names, becauſe they were natives of Mantua. The preſent artiſt is ſaid by ſome authors to have been the father, and by others, the uncle of thoſe that follow. I own, there is ſome obſcurity, with reſpect to him, unleſs he be the ſame with Joan. Batiſta Britano of Mantua, from whom George Ghiſi engraved ſeveral plates. According to Vaſari, he was the ſcholar of Giulio Romano, and was a painter, a ſculptor, an architect, and an engraver. But in the laſt light only, he will come under our conſideration. It is impoſſible to ſay with certainty, from whom he learned the art of engraving. His manner, I think, bears ſome reſemblance to that adopted by Marc Antonio Raimondi, in his celebrated print of Neptune rebuking the winds, from Raphael, where he has finiſhed the light with ſmall dots, intermingled with the ſtrokes, in a very pleaſing manner. Giov. Bat. Ghiſi, certainly underſtood the human figure, and drew it correctly; but in a hard mannered ſtyle. The lights being ſcattered and too equally powerful, in his engravings, give them an unharmonized appearance, and deſtroy the effect. We have by him,

A large *naval combat*, length-ways, from a compoſition of his own, dated 1538.

The *Virgin giving the breaſt to the infant Chriſt*, a ſmall upright plate, from the ſame, dated 1539.

*David cutting off the head of Goliah*, a large plate, length-ways, from Giulio Romano, dated 1540.

A *river god*, a ſmall plate, length-ways, from Luca Pens, dated 1538.

See the mark, compoſed of ſeveral letters, which this artiſt uſually affixed to his prints, upon the plate at the end of the volume.

## GIORGIO GHISI, called MANTUANO.

Flouriſhed, 1560.

He was a native of Mantua, and the nephew, or as ſome ſay, the ſon of Giovan. Bat. Ghiſi, mentioned in the preceding article; and probably learned the art of engraving from him; for the ſtyle, which he adopted, greatly reſembles that of his relation, though conſiderably improved, and rendered much more agreeable in the effect.

It is evident from the works of Giorgio Ghiſi, that he ſtudied with much attention the extremities of the human figure. He expreſſed the knitting of the joints, and the turn of the limbs, with great accuracy. The knees, in particular, he frequently drew in an admirable manner. There is, indeed, a great ſameneſs of ſtyle in the drawing and marking of the figures, which appears too generally in his works. It ſeems as if he ſtudied from one model only; and by that means acquired a certain manner or habit of his own, which he conſtantly adopted, without conſidering the ſtyle and character of the maſters he engraved from, which differed of courſe prodigiouſly from one another.

And

And this may be the reaſon, why he has ſucceeded leſs happily from Michael Angelo Buonarota, than from any other painter. The outlines of the figures copied from this maſter are hard, and ſometimes incorrect; and the ſwellings of the muſcles too powerfully expreſſed upon the light parts, with harſh ſhadows. By which means the lights are divided, the maſſes confuſed, and the roundneſs of the objects deſtroyed. Theſe faults are perhaps no where more conſpicuous, than in the *laſt judgment*, engraved from the famous picture by that great maſter. In this print the extremities of the figures, the feet eſpecially, are all of them treated in the ſame affected ſtyle; and the marking of the abdominal muſcles, as well as thoſe of the back, are, in general, very heavy and unpleaſing. Theſe defects, however, which are not always predominant, are more than ſufficiently overbalanced by the beauties, which we find in the works of this admirable artiſt: and his productions are deſervedly held in the higheſt eſtimation by the curious collectors. Indifferent impreſſions of his prints are by no means rare; but ſuch as are fine, clear, and well preſerved, appear but ſeldom; and yet, without ſeeing many of theſe, it is impoſſible to form an idea adequate to his merit. The following are among his moſt valuable prints:

The *laſt judgment*, an upright print arched, ten large plates, from Michael Angelo Buonarota.

The *prophets and ſibyls*, ſix large upright plates, from the pictures by the ſame maſter, painted in the chapel at the Vatican.

The *ſchool of Athens*, a large print, length-ways, arched, on two plates, from the picture of Raphael in the Vatican. Florent le Comte ſays, this is falſely called the ſchool of Athens, for, according to him, it repreſents St. Paul preaching in the Areopagus at Athens.

The *diſpute of the ſacrament*, its companion, from the ſame.

A large *emblematical print*, repreſenting an aged man, ſtanding and looking upon a ſhipwrecked veſſel, whilſt a nymph appears on the oppoſite ſide as coming towards him. In the back-ground are repreſented ſeveral ſtrange and fantaſtic appearances. This print is uſually called *Raphael's dream*. Baſan, upon what authority I know not, ſays, that Raphael had no hand in it; and that the maſter by whom it was invented is unknown. I can only ſay, the words *Raphaelis Urbinatus inventum* are affixed to it; and certainly the ſtyle of compoſition, and the deſign of the figures, juſtify the inſcription: it is dated 1561.

An *allegorical print*, repreſenting the birth of a prince of the houſe of Gonzague, a middling ſized plate, length-ways, from Giulio Romano, dated 1568.

*Cephalus and Procris*, a large plate, length-ways, from the ſame.

The *judgment of Paris*, a large plate, length-ways, from J. Bap. Britano Mantuanus.

The *tombs, with ſkeletons and emaciated figures*, a large plate, length-ways, from the ſame. This print is alſo called the *reſurrection of the dry bones*; and is a fine ſpecimen of the artiſt's great ability: it is dated 1554.

*Venus and Adonis*, from Theodore Ghiſi, a ſmall upright plate.

A *young huntſman carrying a nymph upon his ſhoulders*, the ſame, from Luca Pennis.

An

An *allegorical ſubject, repreſenting a judge upon his throne with aſſes ears*, and ſeveral other figures, a middling ſized plate, length-ways, from the ſame maſter.

The *adoration of the ſhepherds*, a large upright print on two plates, from the elder Bronzin.

The *laſt ſupper*, a large plate, length-ways, from Lambert Lombard.

The *meeting of the Virgin with Elizabeth*, a large plate, length-ways, from a compoſition of his own.

*Chriſt upon the croſs ſurrounded by angels*, a ſmall upright plate, the ſame.

See the mark, which he uſually affixed to his prints, upon the plate at the end of the volume.

## DIANA GHISI, called MANTUANO.

Flouriſhed, 1580.

This ingenious lady was ſiſter to George Ghiſi, and a native of Mantua. She probably learned to draw and engrave from her brother, whoſe ſtyle ſhe cloſely imitated, and with great ſucceſs. We have ſeveral excellent prints by her hand; among others,

The *woman taken in adultery*, a large plate, length-ways, from Giulio Romano.

The *Virgin ſeated in the clouds, with St. Michael ſtanding on the demon, and an angel introducing the young Tobit*; in a bold, free ſtyle, and varied from her uſual manner, apparently from the ſame painter.

The *birth of Adonis*, a middling ſized plate, length-ways, from the ſame.

The *feaſt of the gods at the nuptials of Cupid and Pſyche*, a large print, length-ways, on three plates, from the ſame.

The *meeting of the Virgin with Elizabeth*, a large upright plate, from G. Vaſari. It is marked *Diana Mantouana Romæ incidebat*, 1588.

She frequently marked her plates with the word DIANA only; but never uſed any particular cypher.

## ADAM GHISI, called MANTUANO.

Flouriſhed, 1560.

Another engraver of the ſame family, who was born alſo at Mantua, and by ſome ſaid to have been brother to the two preceding artiſts. He certainly worked greatly in the ſame ſtyle. He drew correctly; and his prints, though not equal to thoſe of George Ghiſi, poſſeſs, however, great merit. His chief work was a ſet of *figures*, from the Angles, painted by Michael Angelo in the chapel of the Vatican, ſmall upright plates. He alſo engraved from Raphael, Giulio Romano, Polydore, &c. See his mark, compoſed of an A. and an S. on the plate at the end of the volume.

## GIULIO GIAMPICOLI.

Flouriſhed,

A modern Italian artiſt, who flouriſhed in the preſent century, and reſided at

at Venice. By him we have ſeveral landſcapes after Marc Ricci and other maſters.

## P. GIFFART.

Flouriſhed, 1700.

By this engraver, a native of France, who never reached any ſuperior degree of excellence, we have ſome few portraits; among the reſt, that of *Franc. Daubigny, marquiſe de Maintenon.* Alſo a ſet of *medals*, from the French king's cabinet; and a *book of ornaments*, neatly executed, from the deſigns of J. Berain.

## GEORGE GIFFORD.

Flouriſhed, 1640.

This engraver appears to have been a native of England. By him we have ſeveral portraits very poorly executed. He was one of thoſe artiſts, whoſe labours were exerted for the bookſellers. The following ſmall portraits are by him: *Hugh Latimer biſhop of Worceſter; Edward Marmion, John Bate*, &c.

## M. GILLIG.

Flouriſhed,

A name affixed to a portrait of *Gerard de Vries*, philoſopher of Utrecht.

## CLAUD GILLOT.

Born, 1673. Died, 1722.

He was born at Langrees in Champagne, and was the diſciple of John Baptiſt Corneille. He appears to have applied himſelf much more aſſiduouſly to the art of deſign, than to painting. His works manifeſt great fertility of invention; but little judgment, and leſs correctneſs. His drawings are much eſteemed. We have a very conſiderable number of etchings by him, from his own compoſitions, executed in a very free, ſpirited ſtyle, and well finiſhed. His genius was beſt ſuited to comic and ſatirical ſubjects. He died, A. D. 1722, aged 49. It is no ſmall addition to the honour of this maſter, that Watteau, a painter of great eminence in France, was his pupil. Almoſt all the plates for an edition of the *Fables of La Motte-Houdart*, are engraved by him.

## R. GABRIELLO GIOLTO.

Flouriſhed, 1552.

This artiſt, according to Abbé Marolles, was a native of Ferrara in Italy, and reſided at Venice; where, in the year 1552, he engraved on wood the *figures de l'Alemanna*, which were excellently well executed.

LUCA

## LUCA GIORDANO.

Born, 1629. Died, 1705.

This celebrated artiſt was born at Naples, and firſt ſtudied under Giuſeppe de Ribera, called Spagnoletto; after which, he entered the ſchool of Pietro da Cortona; but he completed his ſtudies from the works of the greateſt maſters, particularly thoſe of the Venetian ſchool. He excelled in hiſtorical painting; yet he painted ſome few portraits with great ſucceſs. He reſided a conſiderable time in Spain, where he had the honour of knighthood conferred upon him by the king of Spain. He was a man of great genius, and his pictures are deſervedly held in the higheſt eſtimation. We have by him ſome ſlight maſterly etchings, from his own deſigns. The heads, and other extremities of the figures, in theſe compoſitions, are very finely expreſſed. I ſhall mention the following:

The *prieſts of Baal ſlain, when Elijah called for fire from Heaven to conſume the ſacrifice*, a large plate, length-ways.

*Chriſt diſputing with the doctors in the temple*, the ſame.

The *woman taken in adultery*, the ſame.

*St. Ann received by the Virgin into Heaven*, a ſmall upright plate.

## GIACOPO MARIA GIOVANNINI.

Flouriſhed, 1696.

This artiſt was born at Bologna, and learned the firſt principles of drawing from Giuſeppe Rolli. He afterwards ſtudied from the works of the greateſt maſters, and etched a vaſt number of plates, from the drawings he made after them. They are, in general, very neatly executed, and carefully finiſhed; but they are flat and feeble, without ſufficient depth of ſhadow, or breadth of light, to conſtitute a powerful or pleaſing effect. The outlines of his figures are often incorrect, and the extremities very poorly marked. Among his beſt works may be reckoned the following.

A ſet of twelve prints, from the pictures of *Correggio*, painted in the Cupola of St. John's church at Parma.

A ſet of twenty large folio plates, from the pictures painted by Ludovico Carracci and others, in the cloiſter of St. Michael in Boſco at Bologna, publiſhed at Venice, 1696.

The *communion of the apoſtles*, a large upright plate, from Marc Antonio Franceſchini, &c.

## MELCHIOR GIRARDINI.

Flouriſhed,

An Italian artiſt, who flouriſhed about the middle of the laſt century. He is ſpoken of as a painter of ſome eminence, who for his amuſement etched ſeveral plates from Pietro da Cortona, Guido, and other maſters. He uſually marked his plates, " Mel. Gir. fec."

## HANS, or JOHN HENRY GLASER.

Flouriſhed,

An artiſt, mentioned by profeſſor Chriſt, without the leaſt reference to his works, only that he marked them with a double H. followed by a G. and ſometimes the firſt ſyllable of the name Glas.

## JOHN GLAUBER, called POLIDORE.

Born, 1646. Died, 1726.

This celebrated landſcape painter was born at Utrecht in Holland. He was the diſciple of Nicholas Berchem, under whoſe inſtructions he made a very rapid progreſs. But, in order to complete his ſtudies, he ſet out for Italy; and in his route he was detained ſome time at Lyons by Vander Cabel. He afterwards viſited Rome and Venice; and returning to his native country, ſettled at Amſterdam. He contracted a firm friendſhip with Gerard Laireſſe, who uſually ornamented his landſcape with figures. Glauber's paintings are held in very great eſtimation, thoſe eſpecially, which have the figures by Laireſſe. He died at Amſterdam, A. D. 1726, aged 80.

His etchings are executed in a ſlight ſtyle, without any ſtrength of ſhadow to relieve the fore-ground, or produce a powerful effect. The following are by him.

Several *landſcapes with cattle*, &c. from Berchem.

A ſet of *views*, middling ſized plates, length-ways, from his own compoſitions.

A ſet of *views*, middling ſized upright plates, the ſame.

## ALBERT GLOCKENTON.

Flouriſhed, 1510.

An ancient German artiſt; who if he did not learn the art of engraving from Martin Schoen, certainly not only imitated the manner of that maſter, but copied a great number of his prints. Indeed, I believe theſe copies conſtituted the greater part of the works of Glockenton. He executed his plates with the graver entirely, in a neat, ſervile ſtyle; and by no means improved the drawing, however defective it might be in the originals. Glockenton poſſeſſed little or no taſte; and, as an artiſt, ſeems to have had very few ideas of his own. He marked his plates with the initials A. G. formed in a rude, Gothic character; and ſometimes he added the date 1510. I have ſeen by him the following engravings:

*Chriſt carrying his croſs*, a large plate, length-ways, from Martin Schoen.

The *wiſe and fooliſh Virgins*, ten ſmall upright plates, from the ſame. I ſay from Martin Schoen rather than from Iſrael van Mecheln, who alſo engraved the ſame figures (and as ſome think, prior to thoſe of Martin Schoen) becauſe Glockenton has copied the ſtyle of Schoen's engraving, and not that of J. van Mecheln.

The *death of the Virgin*, a middling ſized upright plate, copied from M. Schoen.

The *paſſion of Chriſt*, ten ſmall upright plates, from the ſame.

Papillon declares, that he engraved alſo on wood, in a coarſe ſtyle; but his authority is hardly ſufficient to eſtabliſh the fact. I have not ſeen this engraver's mark to any wooden cuts; and Papillon may confound Van Goar with this artiſt.

## G. GLOVER.

Flouriſhed, 1637.

This engraver was, I believe, a native of England. His labours were confined to the bookſellers. We have a ſuficient number of portraits, drawn and engraved by him, which, though poſſeſſed of no ſuperior excellence in themſelves, have been thought valuable, as conveying ſome faint reſemblances, at leaſt, of many illuſtrious perſonages, who flouriſhed in his time. And indeed his portraits are by far the beſt part of his works. If he be not one of the beſt, he is certainly far from being one of the worſt of our early Engliſh artiſts. He worked entirely with the graver, in a bold, open ſtyle, without much taſte. His ſhadows are not properly harmonized with the lights, which gives his engravings a dark, heavy appearance. When he departed from the portrait line, and attempted fancy figures, he failed prodigiouſly. Of this ſort are ſome of his *frontiſpieces*, and the *cardinal virtues*, half figures, a ſet of ſmall upright plates, apparently from his own deſigns. I ſhall mention the following portraits only:

*John Lilburne*, a ſmall upright plate.

*Lewis Roberts*, a quarto print, dated 1637.

*Sir Thomas Urquhart*, a ſmall whole-length quarto, ſaid to be very ſcarce.

*Sir Edward Dering*, from C. Johnſon, in quarto, dated 1640.

*John Fox the martyrologiſt*, a middling ſized upright plate, &c.

## J. G. GLUME.

Flouriſhed, 1760.

According to Baſan, this artiſt is a native of Germany, and a painter. For his amuſement, it ſeems, he etched ſeveral ſmall plates from his own compoſitions, portraits and other ſubjects.

## VAN GOAR.

Flouriſhed, 1516.

An ancient engraver on wood, and an artiſt of no ſmall merit. He was apparently a native of Germany. By him we have ſome very ſpirited prints, executed in a bold, maſterly manner. It is to be lamented, that the labours of a man of genius, like Van Goar, ſhould have been confined to the trifling decorations of *books, and ornamental frontiſpieces*. But, at the ſame time, it is no ſmall honour to him, on the other hand, that notwithſtanding this manifeſt diſadvantage, he has proved the goodneſs of his taſte, and the fertility of his genius by ſuch ſubjects, as can have no conſequence in themſelves.

The engravings of this maſter are eaſily diſtinguiſhed, being marked with a V. and a G. joined together cypher-ways, in the manner expreſſed on the plate at the end of the volume.

## J. GODDARD.

Flouriſhed, 1651.

It is remarkable, that this engraver is ſaid to be known by a ſingle print only, which is the portrait of *Martin Billingsley*, a writing maſter, in an oval border, dated 1651, with a motto of four Engliſh verſes. I find, however, that he engraved ſeveral other plates; though it is true, his labours were confined to the bookſellers. He worked entirely with the graver in a ſtiff, incorrect ſtyle, which has but little merit to recommend it. I ſhall notice only a ſingle *figure of a woman ſtanding*; a ſmall upright plate, under which is written *Vetura*; another, its companion. A *frontiſpiece* to a book, a ſmall upright plate, &c.

## ANTOINE DES GODETZ.

Flouriſhed, 1682.

A celebrated artiſt, and native of France, who publiſhed a large folio volume of engravings, entitled, *Les Edifices Antiques de Rome*, or the Ancient Edifices of Rome; he etched the *frontiſpiece* himſelf; and all the plates are engraved from deſigns made by him.

## R. B. GODFREY.

Flouriſhed, 1760.

This artiſt was, I believe, a native of England. He engraved a variety of *views, and plates of antiquities*, &c. and in theſe he chiefly excelled. We have alſo ſome portraits by him.

## THOMAS GOEL.

Flouriſhed,

A name mentioned by Florent le Comte as an engraver of *Engliſh portraits*. The author, according to his uſual cuſtom, has neglected to ſpecify any of this artiſt's works. I own they are perfectly unknown to me. I rather ſuſpect ſome miſtake in the orthography of the name.

## J. GOERCE.

Flouriſhed,

This artiſt was a native of Holland. He worked chiefly, if not entirely, from his own deſigns. We have ſome *frontiſpieces* and other *book-plates*, done by him, he then reſiding at Amſterdam.

## HENRY GOERTING.

Flouriſhed,

This artiſt, according to M. Heineken, engraved ſome ſmall prints on tin. I ſuppoſe he means *blocked tin*; but he has not ſpecified the ſubjects.

## GOTTFRIED BERNARD GOEZ.

Flouriſhed,

This artiſt, and his ſon FRANCIS REGIS GOEZ, are mentioned by M. Heineken as painters and engravers, belonging to the German ſchool. I am not acquainted with their works.

## JOHN GOLDAR.

Flouriſhed, 1760.

A modern Engliſh engraver, who reſided at London, where he engraved a variety of *humorous ſubjects*, from Collet and other maſters. His works are by no means held in any high eſtimation.

## JOHN GOLE.

Flouriſhed, 1690.

This artiſt was a native of Holland, and reſided at Amſterdam. He worked with the graver in ſtrokes, and in mezzotinto. We have a vaſt number of prints by him; but none of them are very eſtimable. Thoſe, however, appear to me to be beſt, which he executed with the graver. His mezzotintos are very indifferently performed. He engraved a variety of *humorous ſubjects* from Oſtade, Brouwer, Teniers, Schalken, and other Dutch maſters; but I prefer his portraits. I ſhall only mention the following from his own deſigns, as it ſhould ſeem from the word *fecit*, which he annexed to his name.

*Frederick, king of Poland*, a middling ſized upright mezzotinto.

*Balthazar Becker*, the ſame.

*Charles XI. king of Sweden*, a middling ſized upright plate, engraved in ſtrokes, dated 1685.

The *ducheſs de la Valliere*, the ſame.

## HUBERT GOLTZIUS.

Born, 1526. Died, 1583.

This artiſt was born Venloo, in the United Netherlands; but was educated at Wirtemburg, where his parents reſided. He learned the firſt principles of painting from Lambert Lombard; and afterwards travelled through Germany, France, and Italy. As he was a man of ſcience, and a great lover of antiquity, during theſe journeys he collected a conſiderable quantity of materials upon that ſubject, which he afterwards publiſhed, in ſeveral large volumes, conſiſting of *inſcriptions*, *medals*, and other *ancient reliques*. Part of the plates for this work he engraved himſelf. He died at Bruges, A. D. 1583.

1583, aged 57. He was twice married; and the abominable croſſneſs and ill temper of his ſecond wife (ill ſuited as a companion to a ſtudious man) is ſaid to have ſhortened his days. His paintings are ſpoken of with commendation; and are very rare; but as a man of letters, I believe his character is moſt generally known. He is alſo ſaid to have engraved on wood in *chiaro-ſcuro*, and marked his prints with the initials H. G. but theſe engravings appear to me to belong rather to Henry Goltzius.

## HENRY GOLTZIUS.

Born, 1558. Died, 1617.

This extraordinary artiſt was born at Mulbrach, near Venloo. He was the ſon of John Goltzius, a painter on glaſs. From his father he learned the firſt principles of deſign; and afterwards he became the ſcholar of Jaques Leonherd. But it was chiefly owing to the ſtrength of his own natural genius, and the ſtudious application he made to the arts, that he owed the great character he ſo juſtly obtained. He was taught the art of engraving by Theodore Cuerenhert; and ſucceeded very wonderfully in it, notwithſtanding the diſadvantage of a lame hand, which was occaſioned by his falling into the fire whilſt young. He was firſt employed by his maſter, and afterwards he worked for Philip Galle. Domeſtic troubles and ill health occaſioned him to travel. He went through Germany into Italy, and paſſed under a feigned name, that his ſtudies might not be interrupted. He viſited Bologna, Florence, Naples, and Venice, conſtantly applying himſelf to drawing, from the antique ſtatues, and the works of the great maſters. At Rome he reſided the longeſt; and there he produced ſeveral excellent engravings, from Polidoro Raphael, and other eminent painters. On his return to his native country, he eſtabliſhed himſelf at Haerlem, where he engraved many of the drawings, which he had made during his abode in Italy.

He married a widow lady, but it does not appear that he had any children by her. Her ſon, James Maetham, the fruit of her former marriage, was inſtructed by his father-in-law in the art of engraving; and he arrived to a very ſuperior degree of excellence. Goltzius died at Haerlem, A. D. 1617, aged fifty-nine. He is ſaid to have been forty years old before he began to paint; yet his pictures are ſpoken of with the greateſt commendation; but as he did not produce any great number of them, they are, of courſe, but rarely to be met with.

This celebrated artiſt poſſeſſed great anatomical knowledge. He was perfect maſter of the human figure, and drew the extremities admirably. But endeavouring, with Spranger and others, to correct the ſtiff taſteleſs manner of the little maſters, his countrymen, he frequently run into the other extreme, and twiſted his figures into ſuch affected poſitions, that they appear diſpleaſing to the eye. And that pure drawing, of which he was ſo much maſter, is loſt in a bombaſtical ſtyle, if I may be allowed the expreſſion, into which he fell, by attempting to imitate that grand guſto, ſo conſpicuous in the works of Michael Angelo Buonarota.

His compoſitions were often wild and extravagant; and they appear to be rather the effect of ſtudy, than of nature, which requires more ſimplicity and truth. They manifeſt however his great knowledge in the art of deſign;

ſign; and prove him to have been a man of ſuperior abilities. But as an engraver, he deſerves the higheſt commendation. No man ever ſurpaſſed, and few have equalled him, in the command of the graver, and freedom of execution. He copied the ſtyle of Albert Durer, Lucas of Leyden, and other old maſters, with aſtoniſhing exactneſs. Sometimes his engravings are neat in the extreme; at other times they are performed in a bold, open manner, without the leaſt reſtraint. And it is hard to ſay, in which of the two the mechanical part of the engraving is moſt excellent; the latter, without doubt, is ſuperior in taſte and freedom, excluſively. Small portraits he drew and engraved in a very maſterly manner; in theſe he united neatneſs, taſte, and excellent drawing. He alſo engraved ſeveral of his own deſigns on wood, in that manner which is diſtinguiſhed by the appellation of *chiaro-ſcuro*. It is performed with three blocks; one for the outline, which he cut in a free, ſpirited manner; the ſecond for the darker ſhadows; and the third for the lighter tint. In this ſpecies of engraving he has ſucceeded very happily; and the prints, which he has produced, are truly excellent.

I ſhall mention the following engravings only by this great artiſt:

Some of the plates for the *life of Chriſt*, publiſhed by Philip Galle. Theſe are middling ſized plates, length-ways, from A. Blockland.

*Penitence and Impiety*, a large upright emblematical print, from a deſign of his own.

*Tarquin and Lucretia*, a ſmall plate, length-ways, the ſame.

Theſe are in the ſtiff ſtyle, which diſtinguiſhed the German and Flemiſh engravers of this æra.

The *life of Chriſt*, on twelve ſmall upright plates, from deſigns of his own. Great care muſt be taken not to purchaſe a ſet of ſtiff copies, which were afterwards made. In theſe plates Goltzius has profeſſedly imitated the ſtyle of Lucas Van Leyden.

Six large upright plates, known by the name of his *maſter-pieces*. Theſe, it is ſaid, he engraved to convince the public, that he was perfectly capable of imitating the ſtyles of Albert Durer, Lucas Van Leyden, and other maſters, whoſe works were then held in higher eſtimation than his own. For he had adopted a new manner, which he juſtly thought ſuperior; for which reaſon he purſued it; and not, as had been ignorantly imagined, becauſe he could not imitate their works. It is reported, that with one of them, the *circumciſion*, which he ſmoked, to give it the more plauſible air of antiquity, he actually deceived ſome of the moſt capital connoiſſeurs of the day; by one of whom it was bought for an original engraving of Albert Durer. The ſubjects of theſe plates are as follow:

The *annunciation of the Virgin*.

The *meeting of the Virgin with Elizabeth*, called the *Viſitation*.

The *nativity of Chriſt*.

The *circumciſion of Chriſt*.

The *adoration of the wiſe men*.

The *holy family*.

A *dead Chriſt upon the lap of the Virgin*, a ſmall upright print, beautifully finiſhed in the ſtyle of Albert Durer.

A *dead Chriſt in the tomb, with the four Evangeliſts ſtanding by him*, a middling

middling ſized plate, length-ways, from A. Blockland, dated 1583: a ſingular print, but very finely drawn.

*St. Jerom ſeated*, a middling ſized upright plate, from J. Palma, dated 1596. I think this is one of the fineſt prints by this great maſter. The drawing is admirable, and the engraving is executed with the utmoſt freedom.

*Hercules, a ſingle figure ſtanding in the front, holding his club; in the back ground are repreſented his labours:* a large upright plate, from his own deſign. This figure is greatly overcharged with markings; the parts are too much divided; and from want of maſſes, it has no effect.

The *judgment of Midas*, a large plate, length-ways, the ſame.

The *Nine Muſes*, ſmall upright plates, the ſame.

The *Five Senſes*, the ſame.

The *aſſembly of the Gods*, a large print, length-ways, on three plates, from Spranger.

The *Venetian Ball*, a large plate, length-ways, from Theodore Bernard.

The antique ſtatues of the *Apollo Belvidere*, the *Hercules Farneſe*, and the *Hercules Commodus*, middling ſized, upright plates.

A ſet of fifty-two middling ſized plates, length-ways, for *Ovid's Metamorphoſes*, from his own deſigns. Alſo the *gods and goddeſſes of antiquity, and the heroes of antient Rome.*

The *boy and dog*, a middling ſized upright plate, from a deſign of his own, an admirable print. This is, with great reaſon, ſuppoſed to be a portrait; but that it was intended for Goltzius himſelf, when young, is by no means probable.

*His own portrait*, a large upright plate.

*Henry IV. of France*, a middling ſized upright plate.

*Cuerenbert the engraver*, a large upright plate.

*Joan Zurenus*, a very ſmall upright plate.

*Joan Bollius*, the ſame.

The *Necromancer*, a middling ſized upright oval print, in *chiaro-ſcuro.*

*Night in her chariot*, the ſame.

*Pomona and other goddeſſes*, the ſame.

*Jupiter, Neptune, and other gods*, the ſame.

See the mark, compoſed of an H. and a G. joined together, which this maſter frequently uſed, when he did not ſign his name at length.

## JULIUS GOLTZIUS.

Flouriſhed, 1580.

This artiſt was probably of the ſame family with Henry Goltzius, mentioned in the preceding article, and apparently inſtructed in the ſchool of the Galles, whoſe ſtyle of engraving he ſeems chiefly to have imitated. His figures are by no means correctly drawn, or executed with the leaſt taſte. He engraved upon copper only.

A great part, if not all, of the figures in a book, entitled, *Habitus Variorum Orbis Gentium*, by Joan Jacq. Boiſſard, a ſmall folio, 1581.

The *good and bad Shepherd*, a ſet of middling ſized prints, lengthways, from Martin de Vos.

*Chriſt*

*Chriſt appearing to Mary Magdalen,* a middling ſized upright plate, from Fred. Sucaris.

JAQUES and CONRAD GOLTZIUS are both of them mentioned by Florent le Comte, as engravers. He informs us, that they worked after the deſigns of Henry Goltzius; but he has not ſpecified the ſubjects, which are executed by them.

## ABRAHAM GOOSE.

Flouriſhed, 1627.

One of the map engravers, employed by the induſtrious John Speed, for his folio edition of maps, publiſhed 1627. Theſe performances require no comment. *Europe, Aſia, Africa, America, Hungary, Perſia,* &c. are by him.

## HENRY GOUDT.

Flouriſhed, 1610.

This extraordinary artiſt was born of a noble family at Utrecht. He is uſually called Count Goudt, and was a knight of the Palatinate. Being paſſionately fond of the arts, particularly painting and engraving, and deſirous of engaging in them, he applied himſelf diligently to drawing, and made a great proficiency therein. He went to Rome, to examine the works of the great maſters in that city; and there contracted an intimacy with Adam Elſheimer, a painter of conſiderable reputation; and endeavoured to imitate his ſtyle. He purchaſed ſeveral pictures of that artiſt, ſeven of which he alſo engraved.

On his return to his native country, a young woman who was in love with him, and deſirous of fixing his affections upon her, gave him in his drink a love philtre; which however terminated in a very melancholy manner, by depriving him totally of his ſenſes; and in the dreadful ſtate of idiotiſm, he dragged on a miſerable life. It is remarkable, that though loſt to every other ſubject, when painting was ſpoken of, he would diſcourſe upon it in a very rational manner.

He worked with the graver only, in a very neat ſtyle, and produced a moſt powerful effect, not by ſtrengthening the ſtrokes, according to the uſual method, but by croſſing them with additional ſtrokes, equally neat, and that five or ſix times, one over another, in the deep ſhadows. Conſidering the preciſion with which he executed his engravings, the freedom of handling the graver, which may be diſcovered in them, is very aſtoniſhing. The weeds, and other parts of the fore ground, in that admirable print of the *Ceres,* are very finely expreſſed. The heads of the figures are correctly drawn, and the other extremities are managed in a judicious manner. The following are the ſeven prints by him, from Elſheimer, mentioned above:

*Ceres drinking from a pitcher. An old woman appears holding a candle at the door of the cottage, and a boy naked, ſtanding by her, is laughing, and pointing at the goddeſs; for which contempt he was metamorphoſed by her into a frog,* a middling ſized upright print. The powerful and ſtriking effect of this engraving cannot be properly deſcribed. The very deep ſhadows are perhaps

perhaps rather too ſudden upon the ſtrong lights, in ſome few inſtances; but in the fine impreſſions this is by no means ſo conſpicuous, as in thoſe after the plate had been retouched. This print was well copied by Hollar; who, with the point only, has given us all the effect, though not the neatneſs, of the original. It is diſtinguiſhed alſo by the name of the *ſorcery*.

The *flight into Egypt*, a large landſcape, length-ways: a *night ſcene*, in which the moon and ſtars are introduced with great ſucceſs.

The *angel with Tobit, who is drawing a fiſh by his ſide*, a ſmall plate, length-ways, The back-ground is a landſcape; the weeds in the fore-ground, and the branches of the trees in front, as well as the foliage and weeds hanging from them, are beautifully expreſſed. He fails moſt in thoſe parts, where the graver alone is by no means adequate to the undertaking; namely, the diſtant woods, and aſſemblage of trees, which gradate one from an other, and require that freedom of determination, which the point only can give: when executed with the graver, they always appear flat and heavy.

The *angel with Tobit, croſſing a ſtream of water*. Tobit holds the fiſh under his arm. The back-ground is a *landſcape*. This is a ſmall print, length-ways, conſiderably leſs than the preceding. Hollar copied this print with much ſucceſs.

*Baucis and Philemon entertaining Jupiter and Mercury*, a ſmall plate nearly ſquare.

A landſcape, called the *Aurora, repreſenting the dawn of day*, a ſmall print, length-ways. The effect is very beautiful.

The *beheading of St. John in priſon*, a very ſmall upright oval print, which is by far the ſcarceſt.

## JOSEPH GOUPY.

Flouriſhed, 1760.

This painter reſided in London, where he died ſome few years ſince. He was a man of genius, and etched ſeveral very ſpirited plates, ſome few of them from compoſitions of his own. He adopted the ſtyle of Salvator Roſa, and particularly excelled in landſcapes, which he executed with great taſte, and in a very maſterly manner. The following are by him:

*Mutius Scævola burning his hand, in the preſence of Porſenna*, a middling ſized plate, length-ways.

*Diana hunting with her nymphs*, the ſame, from Rubens.

*Zeuxis painting a woman who is nearly naked*, the ſame, from Solimene.

A ſet of eight *landſcapes*, from Salvator Roſa.

Variety of other ſubjects, from different maſters.

## GOURAND. See GOYRAND.

## GOURMONT.

Flouriſhed,

The name of an obſcure French engraver, affixed to the portrait of *Charles*

*duke of Bourbon*, &c. His works were chiefly, I believe, confined to the decorations of books.

## GOUSBLOOM.

Flouriſhed,

An obſcure engraver of no great merit, whoſe name is affixed to the portrait of *Leonard Vander Goes*, &c.

## G. VANDER GOUWEN.

Flouriſhed, 1716.

An engraver of no great note, who was apparently a native of Holland, and reſided at Amſterdam. By him we have ſome bad prints for the Bible, publiſhed at that city, A. D. 1720, from the deſigns of Picart and others. He alſo engraved ſeveral *ornamental frontiſpieces*, with figures, and other works of the ſame trifling kind, for the bookſellers. The name of GOUWT is alſo affixed to one or two plates, in the ſame work, which is meant perhaps for *Gouwen*, but mis-ſpelt. The exact ſimilitude, between the ſtyle of engraving on both thoſe plates, ſeems greatly to favour this conjecture.

## JOHN JOSEPH VAN GOYEN.

Born, 1596. Died, 1656.

This excellent artiſt was a native of Leyden. He was the diſciple of William Gerretz, and afterwards ſtudied under Eſaius Vander Velde. He excelled in painting landſcapes, cattle, and ſea-pieces; and his pictures are held in the higheſt eſtimation. The works of this great maſter are too well known, to render any comment upon them neceſſary in this place. He reſided chiefly at the Hague, where he died, A. D. 1656, aged 60. He etched ſome few ſpirited *landſcapes* from his own compoſitions.

## CLAUDE GOYRAND.

Flouriſhed,

This artiſt was a native of France; but he reſided at Rome, where he engraved a ſmall *head with an ornamental border*, to which he ſigns his name, "Cl. Goyrand Gall$^{s}$. ſculpſit Romæ." This is all graved in a neat, taſteleſs ſtyle. He does not appear by any means, to have handled the graver with facility; but we have a variety of neat, ſpirited etchings by him, which conſiſt of landſcapes, views of ruins, gardens, and a variety of other ſubjects. He engraved from Stella, Queſnel, Mauparche, Callot, &c.

## J. GOZANDURUS.

Flouriſhed,

A name, mentioned by Florent le Comte as an engraver of *ornaments and groteſque figures*. None of his works are ſpecified; neither am I acquainted with them

FRANCESCO

## FRANCESCO DE GRADO.

Flouriſhed, 1690.

An Italian artiſt, who, according to his own ſignature, was a native of Naples, where he appears to have chiefly reſided. He was a very indifferent engraver, and worked, I believe, entirely for the bookſellers; and executed his plates with the graver only, in a ſtiff, taſteleſs ſtyle. By him we have the portraits of illuſtrious perſonages, publiſhed at Naples, A. D. 1693. He alſo did part of the plates for *Bellori's Lives of the Painters, Sculptors*, &c.

## JOHN ANDRE GRAF.

Flouriſhed, 1576.

A German painter, who is alſo ſaid to have engraved; but this point, in my opinion, is by no means clearly proved. The prints marked with an A. and a G. joined together, in the manner expreſſed on the plate at the end of the volume, are attributed to him.

## CAMILLIO GRAFFICO.

Flouriſhed, 1588.

This artiſt was a native of Friuli in Italy. He engraved ſeveral devotional ſubjects; and worked entirely with the graver, in a ſtyle greatly reſembling that of Cornelius Cort; but his engravings are by no means equally well executed, or ſo correctly drawn. We have by him, a *holy family*, wherein the Virgin is repreſented giving the breaſt to the infant Chriſt, a large upright plate, from Bernardinus Paſſarii. He was an ingenious man, and invented certain fountains of braſs, which would caſt water upwards into the air; and brought them to very great perfection. It is ſaid, they would continue playing four and twenty hours, being ſupplied from the midſt, by a very curious contrivance. They were bought by ſeveral of the nobility to adorn their palaces; and Graffico amaſſed a conſiderable ſum of money by means of this invention.

## GRAFTON.

Flouriſhed,

An Engliſh engraver, ſays Baſan, by whom we have ſeveral mezzotinto prints. He has not, however, ſpecified any of them; nor can I meet with any account of ſuch an engraver. I am inclined to think, Baſan has made ſome miſtake in the name.

## CONRAD GRAHL.

Flouriſhed, 1620.

This artiſt was a native of Leipſic. According to profeſſor Chriſt, the mark compoſed of a C. and a G. as expreſſed upon the plate at the end of the volume, is attributed to him.

## LE GRAND.

Flouriſhed, 1750.

An engraver of no great note. His beſt prints are *vignettes*, and *ſmall ſubjects*, which he engraved from the deſigns of Gravelot, Eiſen, and other maſters. Several of the plates for the new edition of *Ovid's Metamorphoſes*, lately publiſhed at Paris, are by him. He alſo engraved ſome large plates of *ruins*, &c. ſufficiently neat, but without any great taſte.

## JACQUES GRANDHOMME, or GRANTHOMME.

Flouriſhed, 1600.

This artiſt was a native of Heidelberg. According to profeſſor Chriſt, he was pupil to Theodore de Bry; which ſeems very probable; for his ſtyle of engraving greatly reſembles that of De Bry. His beſt works are in the portrait line. His plates are executed with the graver only; they are ſufficiently neat; but ſtiff and laboured; and do not diſcover any marks of a ſuperior genius; though ſome of them are by no means entirely deſtitute of merit.

He generally uſed a cypher, compoſed of an I. and a G. joined together, or elſe an I. with a G. an H. and a T. interwoven with each other. See both theſe marks, expreſſed upon the plate at the end of the volume. Profeſſor Chriſt has, by a ſtrange miſtake, confounded Grandhomme, with John Van Vliet, the diſciple of Rembrandt.

I ſhall notice the following prints by this maſter:

The portraits of the *theological doctors and reformers of the church*, or the *hereſiarch*, as they are ſtyled, from a painter whoſe initials are J. M. F.

The *infant dauphin of France ſtrangling a ſerpent*, a ſmall whole-length, dated 1601.

*Henry Smetius*, a ſmall upright oval, to which he adds the word *fecit*, which ſeems to imply, that it was alſo drawn by him.

The *death of Adonis*, a very ſmall upright plate, apparently from his own deſign.

*Venus and Adonis*, its companion, the ſame.

The *murder of the innocents*, a ſmall upright print.

The *apoſtles*, twelve ſmall upright plates, from his own deſigns.

The *rape of Helen*, a ſmall plate, length-ways, copied from the print which Marc Antonio engraved after Raphael, &c.

## D. DES GRANGES.

Flouriſhed, 1634.

An engraver of no note, who apparently reſided in London. His name is affixed to ſome very indifferent *frontiſpieces*, *books* and *plates*; among others, the ornamental title for the ſecond edition of a ſmall octavo publication, entitled, *Bethel, or a Form for Families*, dated 1634, is by him.

HENRY

## HENRY GRAVELOT.

Born, Died, 1773.

This ingenius artiſt was a native of France; but he reſided much in London, about the year 1720. He was a man poſſeſſed of great fertility of invention, and compoſed with much judgment, ſmall ſubjects for vignettes, and other book ornaments. He drew alſo admirably *ancient buildings, tombs, and proſpects*; and he was employed in all theſe branches by the artiſts in London. He had been, it ſeems, in Canada, as ſecretary to the governor of that province. But the climate diſagreeing with him, he returned to Paris, from whence he came into England, invited by Claude du Boſc. He etched a great variety of plates for books; among others, ſeveral for Sir Thomas Hanmer's edition of *Shakeſpere*, in quarto; ſome of which he deſigned himſelf; but the greater part of them were compoſed by Hayman. Alſo the cuts to *Theobald's Shakeſpere*, in octavo, from his own deſigns. The large print of *Kirkſtall Abbey*, is a fine ſpecimen of his abilities, as an engraver. He returned to Paris, where he died, A. D. 1773, aged 74.

## GRAY.

Flouriſhed,

He was apparently a native of England, and certainly reſided at London, where he engraved a ſet of *views*, middling ſized plates, length-ways, in a ſlight, coarſe ſtyle, without any taſte. The work bears this title: *Thirty different Draughts of Guinea*, by William Smith, ſurveyor to the Royal African Company of England, ſold by C. Clark, engraver and printſeller, Gray's-Inn. The frontiſpiece is by far the beſt print. It repreſents an *elephant*; and is very freely etched, in a ſtyle greatly reſembling that of Hollar; but it is evidently not executed by Gray.

## PETER GREBBER.

Flouriſhed, 1600.

He learned the firſt principles of painting from his father, Francis Peter Grebber; after which he became the diſciple of Henry Goltzius. He excelled in painting hiſtory and portraits; and his taſte is highly commended. For his amuſement, he engraved, our *Saviour and the woman of Samaria*, a ſmall upright plate, from a compoſition of his own.

## JEROM GREFF.

Flouriſhed,

This artiſt was born at Franckfort; and, according to ſome authors, he learned the art of painting and engraving from Albert Durer. The prints we have by him are wooden cuts, copied from Albert Durer, with ſurpriſing exactneſs. Hence perhaps aroſe the idea of his being the pupil of that maſter. We have by him,

The *Apocalypſe of St. John*, in folio, from Albert Durer, the ſame ſize as the

the originals, and admirably well executed. See his monogram, compoſed of an I. an M. and an F. on the plate at the end of the volume.

## J. GREEN.

Flouriſhed, 1758.

This young artiſt was a native of Owen in Shropſhire. He was pupil to Baſirè, the map engraver. He ſucceeded beſt in landſcapes; and apparently, had he been under a more able tutor, might have made a conſiderable progreſs in the arts. He was employed by the Univerſity of Oxford, to engrave their Almanacks. We have alſo by him a variety of *views*, and the plates for *Borlaſe's Antiquities of Cornwall*, together with ſome few *portraits*.

## CARLO GREGORI.

Flouriſhed, 1748.

A modern Italian engraver. Part of the plates in the *Muſeo Fiorentino* are by him, and ſeveral of thoſe in the collection from the cabinet of the marquis Gerini; alſo the *antique ſtatues* in the gallery at Florence, with a great number of portraits.

Carlo Bartolomeo Gregori, and Ferdinando Gregori were, I believe, the ſons of Carlo Gregori, and aſſiſted him in the above-mentioned works.

## M. GREISCHER, or GRYSCHER.

Flouriſhed,

This engraver was a native of Germany. By him we have ſeveral prints from various maſters; among others, the *Virgin ſeated in a landſcape, holding the infant Chriſt*, and St. John is repreſented ſtanding by her, from Frederic Baroccio.

## JOSEPH GREUT.

Flouriſhed,

This artiſt apparently flouriſhed about the end of the laſt century, and ſeems chiefly to have been confined to portraits, which he executed in a neat ſtyle, entirely with the graver. They are, by no means, devoid of merit. I ſhall mention only the portrait of *Hieronymus Bartholomaeus*, a ſmall upright plate.

## MATTHEW GREUTER.

Flouriſhed, 1585.

Strange confuſion has been made, reſpecting the time of this artiſt's birth. In the Abecedario, it is ſaid to have been in the year 1566. But Baſan and other authors give us the ſame year for the birth of his ſon. I am inclined to agree with the latter account; for the engravings of Matthew Greuter are, ſeveral of them, dated as early as 1582; at which time he could be only 16 years old, And though it is not impoſſible, but that he

he might engrave at that early age, yet it is not likely, that he ſhould have worked in ſuch perfection, or have performed ſo many plates, as we find by him about that time. The generality of authors are however agreed, that he was a native of Germany; though in the Abecedario, he is ſaid to have been born at Straſburgh, in Alſace. He is ſuppoſed to have learned the art of engraving in his own country; after which he went to Italy for improvement, where he executed a variety of plates. The time of his death is uncertain, unleſs we agree with the Abecedario; in which it is ſaid to have been, A. D. 1638, at the age of 72. It is highly probable, that he was living between the years 1620 and 1630; for he engraved, according to Le Comte, a *cavalcade*, in conjunction with Lucas Vorſterman, whoſe principal works were executed during that period.

With reſpect to Matthew Greuter, he was a man of genius; and, though he never roſe to any very high degree of eminence, many of his engravings poſſeſs great merit. His drawing is, by no means, correct, eſpecially with reſpect to the extremities of his figures, which are in general heavy, and not well marked. He ſometimes executed his plates with the graver only, in a very neat ſtyle; and ſometimes he etched, and finiſhed them with the graver, in a ſlighter manner; when he did not ſign his name at length, he ſubſtituted the initials thus: M. G. F. the F. as uſual ſtanding for *fecit*; and generally he added the date.

*Venus naked ſtanding on a globe*, with a variety of *figures, emblematical of virtue and vice*, very neatly finiſhed, and entirely with the graver, marked *M. Greuter inv. et fecit*, 1587, a middling ſized plate, length-ways.

*Mary Magdalen ſeated in a landſcape, holding a book, leaning her right hand upon a ſkull.* M. G. F. 1584, from S. Gaetano.

A ſet of ſmall plates of *inſects*, etched in a ſtyle, bearing ſome reſemblance to that of Gaywood.

The *magnificent cavalcade of the emperor Charles V.* engraved by him, conjointly with Lucas Vorſterman, a large print, length-ways, on ſeveral plates.

The *burning of Troy*, a middling ſized plate, length-ways, mentioned by Baſan, with the painter's name.

He alſo engraved ſeveral portraits; among them, is that of *pope Sixtus V.* with his coinage, as an ornamental border. Alſo *Innocent X.* the ſame; others with their *monuments*, and ſmall *ornamental figures*, all middling ſized upright plates.

## JOHN FREDERIC GREUTER.

Flouriſhed, 1620.

Baſan, as before obſerved, has given the year aſſigned by the author of the Abecedario for the birth of M. Greuter the father, to the ſon; who, ſays he, was born at Franckfort, A. D. 1566. Yet this aſſertion is alſo attended with much difficulty. I have ſeen engravings by J. F. Greuter, as late as 1644; at which time he muſt have been 78 years of age. Yet it is generally allowed, that he died at the age of 72: I rather ſuſpect, there was another artiſt of the ſame family, whoſe name was Frederic; for I have remarked, that the prints, with the latter dates, though ſomething reſembling thoſe which precede them, are not ſo well executed, and have Frederic Greuter only, without the

the firſt baptiſmal name, John. But this I muſt leave to better judgment. John Frederic Greuter certainly reſided at Rome, where he engraved a variety of plates. He worked with the graver only, in a neat, clear ſtyle; but without much taſte. His drawing is often incorrect, and the extremities of his figures are very poorly expreſſed.

I ſhall mention the following only by this artiſt:

The *Virgin and Child, with St. Francis kneeling*, a middling ſized upright plate, arched at the top, from a deſign of his own, dated 1623.

An *emblematical ſubject*, repreſenting the growth of Chriſtianity, a large plate, length-ways, from Romanelli.

The *death of St. Cecilia*, a ſmall plate, nearly ſquare, from Dominichino.

The *forge of Vulcan*, a large plate, length-ways, from Lanfranchi.

A *battle*, from Anthony Tempeſta, a large plate, length-ways.

The portrait of a *cardinal*, who is ſeated, with three boys, portraits alſo; a ſmall upright plate.

He alſo engraved ſeveral other *portraits*, and a variety of other ſubjects, from different maſters, as, Guido, Vouet, Stella, Andrea d'Ancone, &c.

See the mark attributed to him, on the plate at the end of the volume.

K. GREUTER is ſubſcribed to a print, repreſenting *Hercules in the garden of the Heſperides*, from Pietro da Cortona. I ſuſpect the K. was ſubſtituted by miſtake for the F. I do not by any means believe it to be the work of another artiſt, with the ſame family name.

JOSEPH GREUTER is mentioned by Florent le Comte as an engraver; but I am not acquainted with his works.

## SIMON GRIBELIN.

Born, 1661. Died, 1733.

This artiſt was born at Paris, where he learned the art of engraving. Coming into England, he worked for the bookſellers, and was near twenty years, before any particular notice was taken of his engraving. The *tent of Darius*, which he copied from Girard Edelinck's print after Le Brun, was the firſt plate, that raiſed his reputation to the public view. He afterwards engraved the *cartoons*, and engaged in other conſiderable undertakings. But as he was one of thoſe painful, plodding artiſts, who are obliged to ſubſtitute laborious formality, and mechanical preciſion, in the place of taſte, much pleaſure cannot be expected, from the examination of his works, by the connoiſſeur, or profit by the artiſt. They are executed entirely with the graver, in a cold, neat ſtyle. His drawing is incorrect; the heads of his figures want expreſſion, in general; and the other extremities are by no means well marked.

He caught cold, by going to ſee the king in the houſe of lords, and died in conſequence of it, three days after, aged 72. He left a ſon and a daughter. The following engravings are by him:

The *cartoons*, ſeven ſmall plates, length-ways, from the pictures of Raphael, then at Hampton court, but now at the Queen's palace. Theſe, I

think, are his beſt prints. Upon the title is engraved the portrait of *queen Anne*, and the repreſentation of the room in which the pictures hung.

Six *hiſtorical plates*, from the pictures in the royal collection at Kenſington, painted by Tintoret and other maſters.

The *ceiling at Whitehall*, after Rubens.

He alſo engraved ſeveral portraits, and a great variety of other ſubjects, from different maſters.

## GRIBELIN.

Flouriſhed, 1733.

He was ſon to Simon Gribelin, mentioned in the preceding article. He was alſo an engraver, and followed his father's ſtyle. He went to Turkey, in the retinue of the earl of Kildare, to draw *views of the country*; but he returned in two years.

## JOHN GRIFFIER.

Born, 1645. Died, 1718.

This celebrated painter of landſcapes, cattle, and ruins, was born at Amſterdam, and became the diſciple of Roland Roghman. He reſided a conſiderable time in England, where he met with great encouragement from the duke of Beaufort, and other noblemen. His pictures are held in the higheſt eſtimation. By him we have ſeveral plates of birds and other animals, etched in a very ſuperior ſtyle, from Barlow. They manifeſt great freedom of the point, and an excellent taſte. The animals are finely drawn, with much ſpirit; and the effect is very clear and pleaſing.

## JACQUES GRIGNON.

Flouriſhed,

Florent le Comte calls him John Grignon. He was a native of France, and flouriſhed towards the end of the laſt century. His beſt works, I think, are his portraits, which he executed entirely with the graver; and ſome of them do him great credit. That of *Francis Maria Rhima, an eccleſiaſtic*, a ſmall upright oval plate, is executed in a very clear, good ſtyle. His hiſtorical plates, and ſubjects with figures, are by no means equally meritorious. They are dark and heavy, without effect, and, in general, very incorrectly drawn. He engraved ſome few of the plates for a work entitled *Les Tableaux de la Penitence*, in ſmall folio ſize, from the deſigns of Chauveau.

## GIOVANNA FRANCESCO GRIMALDI, called BOLOGNESE.

Born, 1606. Died, 1680.

This celebrated artiſt was born at Bologna, and became the diſciple of Annibale Carracci; from whoſe ſchool he went to Rome, where he was encouraged by the patronage of Pope Innocent X. He painted hiſtory with great ſucceſs; but he more particularly excelled in landſcapes. He alſo etched a conſiderable

conſiderable number of the latter, from his own deſigns. They are finely executed with great freedom, taſte and ſpirit. The compoſitions are grand, and the effect of them is produced in a very maſterly manner.

## ALESSANDRO GRIMALDI.

Flouriſhed, 1670.

He was the ſon and diſciple of Giovanna Franceſco Grimaldi, mentioned in the foregoing article. He imitated the ſtyle of his father; but never equalled him in merit: yet his works are held in no ſmall degree of eſtimation. By him we have ſome few engravings; and among them, the *brazen ſerpent*, from a compoſition of his own, which, though ſlight, is a ſpirited, free etching, in the ſtyle of a painter.

## JOHN GROENSVELT, or GROENVELT.

Flouriſhed,

He etched, ſays Baſan, ſeveral *views and landſcapes* after Berghem, Van Gogen, and other maſters. The name J. GROENVELT I have ſeen affixed to ſeveral portraits; among others, to that of an *anonymous lady*, from Vandyck, exceedingly neatly engraved; but in a ſtiff, taſteleſs ſtyle. The face is almoſt entirely finiſhed with ſmall dots.

## GERARD GRONINGUS.

Flouriſhed,

By this artiſt I have ſeen a ſet of ten middling ſized emblematical plates, length-ways, repreſenting the *life of man from ten to a hundred years*. They are etched in a ſlight, dark manner. The drawing of the figures is incorrect, and the outlines are hard and heavy; yet, notwithſtanding all theſe faults, there is ſomething maſterly in their appearance; and ſome of the compoſitions are by no means devoid of merit. They are marked "Ger. Gronigius invent. "faciebat." Each plate has a Latin and French deſcription in verſe underneath it.

## MADEMOISELLE GROSNIER.

Flouriſhed, 1760.

This ingenious lady, a native of France, applied herſelf to the arts; and by her, according to Baſan, we have ſeveral plates, after different maſters.

## HANS, or JOHN BALDUNUS, or BAUDOIN GRÜN.

Flouriſhed, 1511.

To this doubtful maſter profeſſor Chriſt attributes thoſe engravings, marked with an H. a C. and a B. joined together cypher-ways, which are uſually put upon a ſmall tablet with the date below, and a ſmall branch of a tree at the top; but he ſeems to build his conjectures upon a very ſlender founda-

tion. Grun in German, is equivalent to the word Green in Engliſh; he therefore ſuppoſes, it may have been the deſign of the engraver to expreſs his name by the ſmall branch. I have not a doubt of his being the ſame artiſt with Hans or John Baldung, whoſe cypher at leaſt was the ſame, and to which name the reader is referred.

## MATTHEW GRUNWALD.

Born, Died, 1510.

Profeſſor Chriſt aſcribes to this artiſt, who, he informs us, was a native of Aſchafenbourgh, ſome of thoſe prints, which are marked with a cypher, compoſed of an M. and a G. in the manner repreſented on the plate at the end of the volume. The works of this maſter are not ſpecified; but he is ſaid to have imitated Albert Durer.

## HANS, or JOHN GRUNWALD.

Flouriſhed,

Probably of the ſame family with the preceding artiſt. His cypher is compoſed of an H. and a G. joined together ſeveral ways, but eſpecially with the G. upon the croſs bar of the H. in the manner repreſented on the plate at the end of the volume. By him we have the *Virgin and Child*, a ſmall upright print, incorrectly copied from Albert Durer. A *woman and a ſatyr, with another woman ſtriking at her, and a man warding off the blow*, a middling ſized upright plate, copied the reverſe way from Albert Durer; but not correctly.

We have alſo ſome wooden cuts by this artiſt; among others, a ſmall *landſcape*, length-ways, with a rock, and a view of the ſea.

## DERICK, or THEODORE GRYP.

Flouriſhed, 1620.

By this engraver, a native, I preſume, of Holland, we have the *map of Tartary*, for John Speed's Geography. The artiſt has introduced ſome ſmall figures, boldly engraved, in a ſtyle much reſembling that of Claude du Boſc: but they are very incorrectly drawn, and otherwiſe poſſeſs but little merit.

## GIACOMO GUAVANA.

Flouriſhed, 1720.

This artiſt was a painter, born at Venice, where he reſided. According to Baſan, he etched ſeveral large *fabulous ſubjects*, from compoſitions of his own; but the particular ſtories are not ſpecified.

## MICHAEL VANDER GUCHT.

Born, 1660. Died, 1725.

This artiſt was a native of Antwerp, and a ſcholar of one of the Bouttats.

It is uncertain at what time he came into England. Here, however, he met with encouragement, and reſided in London. He was greatly afflicted with the gout, which diſorder put an end to his life, October 16, 1725. He died at his houſe in Bloomſbury, and was buried at St. Giles's. His chief employment was to engrave anatomical figures; but we have many other ſubjects by him; as, a very large print, length-ways, of the *royal navy*, from Baſton. He alſo engraved ſeveral portraits; among others, that of *Mr. Savage*. The ingenious and induſtrious Mr. Virtue was a diſciple of this artiſt. He left two ſons, Gerard and John.

## JOHN VANDER GUCHT.

Born, 1697. Died,

He was one of the ſons of the above-mentioned maſter; and learned the art of engraving from his father; but he received inſtructions in drawing from Lewis Cheron, and completed his ſtudies at the academy, where he deſigned from nature. He was employed by Cheſeld to draw and engrave the plates for his *Oſteology*, a work which does much honour to the artiſt. He is ſaid to have had a great ſhare in the engraving of the *Cupola of St. Paul's*. There are ſix academy figures by him, from the drawings of Cheron, which ſhew, that he had more knowledge in the art of deſign than power of execution with his graver. A prodigious number of book plates were engraved both by this artiſt and by his father, but they are foreign from my purpoſe.

GERARD VANDER GUCHT, the other ſon of Michael Vander Gucht, alſo engraved for the bookſellers; but he did no work of any material conſequence.

## JAQUES GUCKEISEN.

Flouriſhed, 1599.

This engraver reſided at Cologne, about the concluſion of the ſixteenth century, where he engraved ſeveral plates; but the ſubjects are not ſpecified. His mark, compoſed of an I. and a G. may be ſeen upon the plate of monograms, at the end of the volume.

## GUELORD.

Flouriſhed,

A native of France, who flouriſhed at the commencement of the preſent century. He engraved, according to Baſan, ſeveral prints from Oudry, P. Van Bloemen, &c.

## N. GUERARD.

Flouriſhed, 1700.

He was a native of France, and an artiſt of no great note. We have by him ſome of the plates for a work of *plans and views*, entitled *Les Edifices Antiques de Rome*, publiſhed at Paris, by Antoine Deſgodetz, 1682, in folio; the frontiſpiece to a *book of ornaments*, publiſhed by Peter Bourdon, at Paris, 1703; and a ſmall plate, length-ways, repreſenting *ſoldiers marching*, from his

his own deſign. In this, as well as in ſeveral of his other works, he has attempted to imitate the ſtyle of James Callot; but he falls far ſhort of that inimitable maſter.

## GUERCINO. See BARBIERI.

## RENE GUERNIER.

Flouriſhed,

The name of an engraver, cited by Florent le Comte, who informs us, that he excelled in *ornaments and groteſque figures*. I am not acquainted with his works.

## LEWIS DU GUERNIER,

Born, 1677. Died, 1716.

He was a native of France, and the diſciple of Chatillon at Paris. He came into England A. D. 1708; and it is ſaid, that he improved conſiderably in his drawing by frequenting the Academy, which at that time was ſupported by the private contributions of the artiſts only. He was choſen director of it; in which poſt he continued till his death, which was occaſioned by the ſmall pox, in September 1716, he being only 39 years of age. Guernier was a man of ſome genius; but whether through indolence, or want of time, he neglected the improvement of the mechanical part of his engraving, I cannot tell; certain it is, that he never acquired any tolerable maſtery of the point or the graver. His works are coarſe and heavy; and that merit, which is really to be found in them, is hid, as it were, by the rough garb, with which they are cloathed. His labours were chiefly confined to the bookſellers; and it is poſſible they might procure him much more profit, than credit. He was concerned in the engraving of the *battles of the duke of Marlborough*, conjointly with Du Boſc. He alſo engraved a middling ſized print, length-ways, repreſenting *Lot and his two daughters*, from Michael Angelo Caravagio, at the deſire of lord Hallifax; but the engraving does him no great honour.

## WILLIAM GUEROULT.

Flouriſhed, 1564.

I have ſeen an octavo volume, containing a ſet of ſmall neat wood cuts, entitled, *Figures de la Bible*, or Subjects from the Bible, *illuſtrees de Huictains Francois*, illuſtrated by verſes of eight lines in French, by William Gueroult; who dedicated it to Catherine de Medicis, queen of France, A. D. 1564.

## JOHN GUERRA.

Born, 1534. Died, 1612.

He was a man of ſcience, born at Modena. His genius led him to the ſtudy of mechanics; and he etched ſome ſingular machines of his own invention. He died 1612, aged 78.

## LEWIS L. GUERRE.

Born, 1663. Died, 1721.

An engraver of no great note. He was, I believe, a native of France, and died A. D. 1721, aged 58. I am not acquainted with his works.

FRAN-

## FRANCESCO DE LA GUERRIERE.

Flouriſhed, 1650.

A French artiſt, whom Le Comte diſtinguiſhed by the title of "painter to "the king." According to this author, he drew and etched the *groteſque friezes*, painted by Raphael Urbin in the Vatican, which he dedicated to Edward Jabach. Baſan writes this name GUERTIERE.

## GUIDO. See RENI.

## ASCANIUS DON GUIDO.

Flouriſhed, 1567.

This name I found affixed to a print, engraved from the *laſt judgment* of Michael Angelo, rather ſmaller than that of Martin Rota; which it nearly equals in merit. It is executed entirely with the graver, in a very ſkilful manner. The date, 1567, proves it to have been done two years prior to Martin Rota's, whoſe ſtyle of engraving it much reſembles. The name of the artiſt is written in this manner, *Aſcanis. Don. Guido faciebat.*

## RAFFAELLO GUIDI.

Flouriſhed, 1598.

This artiſt was a native of Tuſcany; and judging from the ſtyle of his engraving, I ſhould ſuppoſe he had been educated in the ſchool of Cornelius Cort, or Agoſtino Carracci. He worked entirely with the graver, which inſtrument he handled with much facility. He drew correctly, and with great taſte; and the extremities of his figures are well expreſſed. Though he cannot be ſaid to equal Carracci, yet his prints manifeſt the hand of the maſter, and prove him to have been a man of very ſuperior talents. I ſhall only notice the following by him:

A *repoſo, where Joſeph is holding ſome cherries, the child points to his mouth*, a ſmall upright plate, from Franciſco Vanni.

The *entombing of Chriſt*, a middling ſized upright plate, arched on the top, from Frederico Barroccio, dated 1598.

The *crucifixion of Chriſt*, a middling ſized upright plate, from Chriſtopher Swartz.

MICHAEL ANGELO GUIDI, ſon to the above artiſt, was alſo an engraver, and imitated the ſtyle of his father; but his works are by no means worthy of a particular recital.

## V. GUIGOU.

Flouriſhed, 1676.

This engraver was a native of France; but of no great note. We have by him ſome *bird's-eye views of palaces, and other edifices*, in France, executed in a very ſlight, ſtiff ſtyle. He alſo engraved a variety of portraits for books; which though ſufficiently neat, are totally devoid of taſte and effect.

SIMON,

## SIMON GUILAIN.

Born, 1581. Died, 1658.

This artiſt was a native of France. He excelled in ſculpture; and, for his amuſement, etched a variety of plates, in a ſlight, but maſterly ſtyle. He died at Paris, A. D. 1658, aged ſeventy-ſeven. The following are by him:

The *life of Saint Diego*, a ſet, conſiſting of twenty ſmall plates, from the deſigns of Annibale Carracci.

The *cries of Bologna*, a ſet of eighty ſmall upright plates, from the ſame. In this work he was aſſiſted by Aleſſandro Algorgi.

## GUILLEMART.

Flouriſhed,

The name of an obſcure engraver, probably a native of France, affixed to the portrait of *Setani, Abbé de S. Genevieve.*

## HANS or JOHN GULDENMUNDT.

Flouriſhed,

The name of a very old engraver on wood, a native, I believe, of Germany. It is affixed at full length, together with his cypher, compoſed of an H. and a B. joined together, in the manner expreſſed upon the plate at the end of the volume, to a middling ſized upright print, repreſenting two ſoldiers ſtanding; the one holding an halbert, and the other a flag. Over the firſt is written Meyt Pildharber, &c. and over the ſecond, Fendrich; and the name, with the cypher, appears at the bottom. It is executed in a bold, ſpirited ſtyle, and the figures are very correctly repreſented in the dreſs of the time. The heads are exceedingly well expreſſed; and perhaps they were deſigned for portraits.

## PETER VAN GUNST.

Flouriſhed, 1713.

This artiſt was a native of Holland. He poſſeſſed infinitely more patience, than genius or good taſte. His ſtyle of engraving, which was with the graver only, ſeems evidently formed upon the works of the Drevets. His firſt and ſecond ſtrokes are equally neat and powerful; which gives them a cold, ſilvery effect. The folds of his draperies, though not ill drawn, are marked too harſhly, eſpecially upon the outlines of the lighter parts of them. His fleſh is often extremely neat, and finiſhed with ſmall dots; but the lights are too much covered, which makes them appear heavy and fatigued. His drawing is alſo exceedingly defective. His portraits are by far the beſt, as well as the largeſt part of his works; but they are, in great meaſure, liable to the ſame objection as his figures and hiſtorical ſubjects. We have by him, the *loves of the gods*, nine middling ſized upright plates, from Titian. Smith engraved the ſame plates in mezzotinto.

A ſet

A ſet of ten portraits, of *Charles the Firſt, his Queen, and the Engliſh nobility of both ſexes*, whole length figures from Vandyck. This, I believe, is his greateſt work. Houbracken, father to the famous engraver of that name, came over into England, A. D. 1713, to make the drawings for him to engrave from; for each of which he received 160 guilders. The perſons, who employed him, were Mr. Cock, Mr. Comyns, and Mr. Swining, formerly a director of the theatre.

The portrait of *M. Chevreau*, a ſmall upright plate, from John Petitot. This is the only print engraved after that maſter, who was a famous enamel painter.

## JOHN GUTTENBERG.

Flouriſhed, 1440.

To this artiſt many of the German authors have attributed the invention of the uſeful and noble art of printing. Others have argued as ſtrenuouſly, for his being the firſt engraver on wood. His pretenſions to both are however greatly diſputed. The firſt is out of my province to meddle with; and the ſecond, I believe, will be diſproved hereafter, in the Eſſay on the Origin of Wood Cuts, which will precede the ſecond volume of this work.

## GENNERO GUTTIERER, or GUTTIEREZ.

Flouriſhed, 1760.

The name of a modern engraver, whoſe works are, by no means, devoid of merit. I have ſeen by him a large upright plate, repreſenting the *Virgin and Child in the clouds upon a globe*, from Carlo Marratti. It is executed in a neat ſtyle, reſembling that of Giacomo Frey; but not nearly equal to the engravings of that great maſter. Several of the plates for the Muſeo Fiorentino are by this artiſt.

# TABLE I.

*The Explanation of the Initial Letters uſed by the Engravers contained in this Volume.*

The firſt letter, when there are two initials, if the ſecond be not an S. or an F. is uſually the baptiſmal name; the ſecond letter muſt therefore be referred to, and often the third, when there are three or more letters. The firſt letters are placed as nearly alphabetical under each general ſecond letter, as the nature of the arrangement would admit of.

## A.

| | |
|---|---|
| A. | SUPPOSED mark of Abraham de Bruin. |
| A. *with an helmet.* | Anſhelme. See the ſecond table. |
| A. F. AVG. F. | Agoſtino or Auguſtino fecit; that is, Agoſtino Carracci. |
| F. A. | Frants Aſpruck. |
| G. A. | Giovanna Agucchia. |
| G. A. F. | Girard Audran fecit. |
| G. A. P. F. / GAS. F. | Gaſper ab Avibus Pativinus fecit. |
| I. A. | John Ammon. |
| I. A. F. | John Almeloven fecit. |
| I. A. V. Zurich, 1566. | Joſt or Jodicus Ammon Van Zurich. |
| N. V. A. | Nicholas Van Aelſt. |
| P. A. | Suppoſed mark of Peter Aubry. |
| R. V. A. Gandenſis / Gandenſis. | Robert Van Audenaerd of Ghent. |

## B.

| | |
|---|---|
| B. *upon a dye.* | Bartolomeo Beham. See the ſecond table. |
| B. F. | J. Baeck fecit; alſo *Vittorio Baldini* fecit. |
| A. Bl. / A. Bloem. / A. Bloem. fec. | Abraham Bloemart fecit. |
| Ag. *Bononiæ.* | Agoſtino Carracci. |
| B. B. | Bartolomeo Biſcanio. |
| B. B. F. | Bartolomeo Beham fecit; alſo Bartholomew Breenberg fecit. |
| B. S. | Fr. Bononienſis ſculpſit. |
| C. B. inv. et ſc. 1758. | Charles Bertram invenit et ſulpſit; alſo Chriſtopher Brechtel; alſo C. Buno; alſo Cornelius Bus. |
| C. Bl. / Corn. Blo. | Cornelius Bloemart. |
| C. V. B. | Charles Van Bockel. |
| D. B. | Suppoſed mark of Solomon Bernard. |
| F. B. | Francis Barlow; alſo Frederic Bloemart. |
| F. B. B. F. | Frater Bonaventura Biſi fecit. |

F. B. V. } Frederico Baroccio Urbinas fecit.
F. B. V. F. }
F. V. B. Francis Van Bocholt.
H. B. H. Borling; alſo Hadrian or Adrian Brouwer.
I. B. { James Belli; alſo J. Benſheimer; alſo James Beutler; alſo James Binck; alſo John Burgkmair; alſo Julius Bonaſona.
*J. B.* Joachim Brechtel.
I. B. } Julio Bonaſona fecit.
J. Bo. }
Julio B. F. }
I. B. F. } John Baeck fecit.
*J. B. fe.* }
I. B. }
I. B. fe. John Bochlein.
I. B. I. Blag. ſculp. John Blagrave ſculpſit.
Io. An. } Johannis Antonius Brixienſis.
Io. Anton. Brixian. }
I. C. B. James Binck.
L. B. ſc. Laurentius Beger ſculpſit.
M. B. Martin Bouche; alſo Michael Burghers.
N. B. } Nicolaus Beatricius Lotheringus fecit. See the ſecond table.
N. B. L. F. }
N. B. fe. Nicholas Bonnart fecit.
N. de B. Nicholas de Bruin.
N. V. D. Berg. Nicholas Vander Berge.
P. B. Peter Bodart, alſo Peter Brughel.
P. B. F. { Pietro Sante Bartoli fecit; alſo Paulo Bianchi; alſo Paul Berck; alſo Paul Birckenhult; alſo John Paul Blancus; alſo Peter Bodart; alſo Peter Vander Borcht.
P. B. B. F. Peter Balthazer Bouttats fecit.
*Petr. Ss. Bartſ. ſc. Romæ.* } Pietro Sante Bartoli Perugino fecit, or ſculpſit.
P. V. D. Berge. Peter Vander Berge.
W. B. John William Baur; alſo W. Buitwech.
W. B. W. W. Buitwech.

## C.

A. C. F. Annibale Carracci fecit. See the ſecond table.
A C. } Agoſtino Carracci; he alſo uſed theſe marks, A. F. AVG. F. and A. Bononiæ.
Ag. C. }
Agoſ. C. }
B. C. F. Bernard Capitelli, fecit.
B. C. Eques. Bartolomeo Coriolanus Knight.
C. C. F. Camillo Congio fecit.
Do. CAP. Domenico Campagnola.
D. C. F. Domenico or David Cuſtodis fecit.
D. M. C. F. Domenico Maria Canuti fecit.
F. C. { Francheſco Carracci fecit; alſo Francois Clein, or Klein, who ſometimes uſed the initials F. K.
H. C. Hadrian or Adrian Collaert.
H. C. F. Hieronymus or Jerom Cock fecit; alſo Hans or John Collaert.
H. V. C. } Hans or John Van Culenback; the laſt mark I. C. is alſo attributed to Giacomo or Jacopo Caraglio.
I. C. }
I. T. C. F. B. Joachim Theodorus Coriolanus fecit Baſileæ.
L. C. } Lodovico Carracci.
Lo. C. }
L. C. } Lucas Ciamberlanus.
L. C. ſculp. }
L. C. } Luca Cranach. See the ſecond table.
L. V. C. }
L. C. CIV. F. Lodovico Cardi Civoli fecit. See the ſecond table.
M. C. Martin Cleve.

M. le C. de C. ſculp. Monſieur le Comte de Caylus, ſculpſit.
N. C.
N. C. f. } Nicholas Cochin fecit. See the ſecond table.
N. C. F. Nicholas Chaperon fecit.
P. C.
PA. CAL. } Paolo Cagliardi, called Paolo Veroneſe.
R. C. F. Raphael Cuſtos fecit.
S. C.
1615. } Stephen Carteron fecit.
S. C. F.
V. C. Vincenzio Caccianemici.
W. C. William Carter.

## D.

*A. V. D.* Anthony Vander Does.
C. D. C. Decker. See the ſecond table.
C. D. F. Charles David fecit.
Cæſ. Dom; inc. 1614. } Cæſar Dominicus incidit.
G. V. D. Gulielmus Van Delphius, or William Van Delft.
L. D. Louis Daven.
L. D. fec. Louis David, fecit.
T. D. Thomas Dudley.

## E.

A. V. E. Albert Van Everdingen.
C. E. *George* Charles Eimmart.
*J. E.* John Evelyn.
I. E. F. J. Errar fecit.

## F.

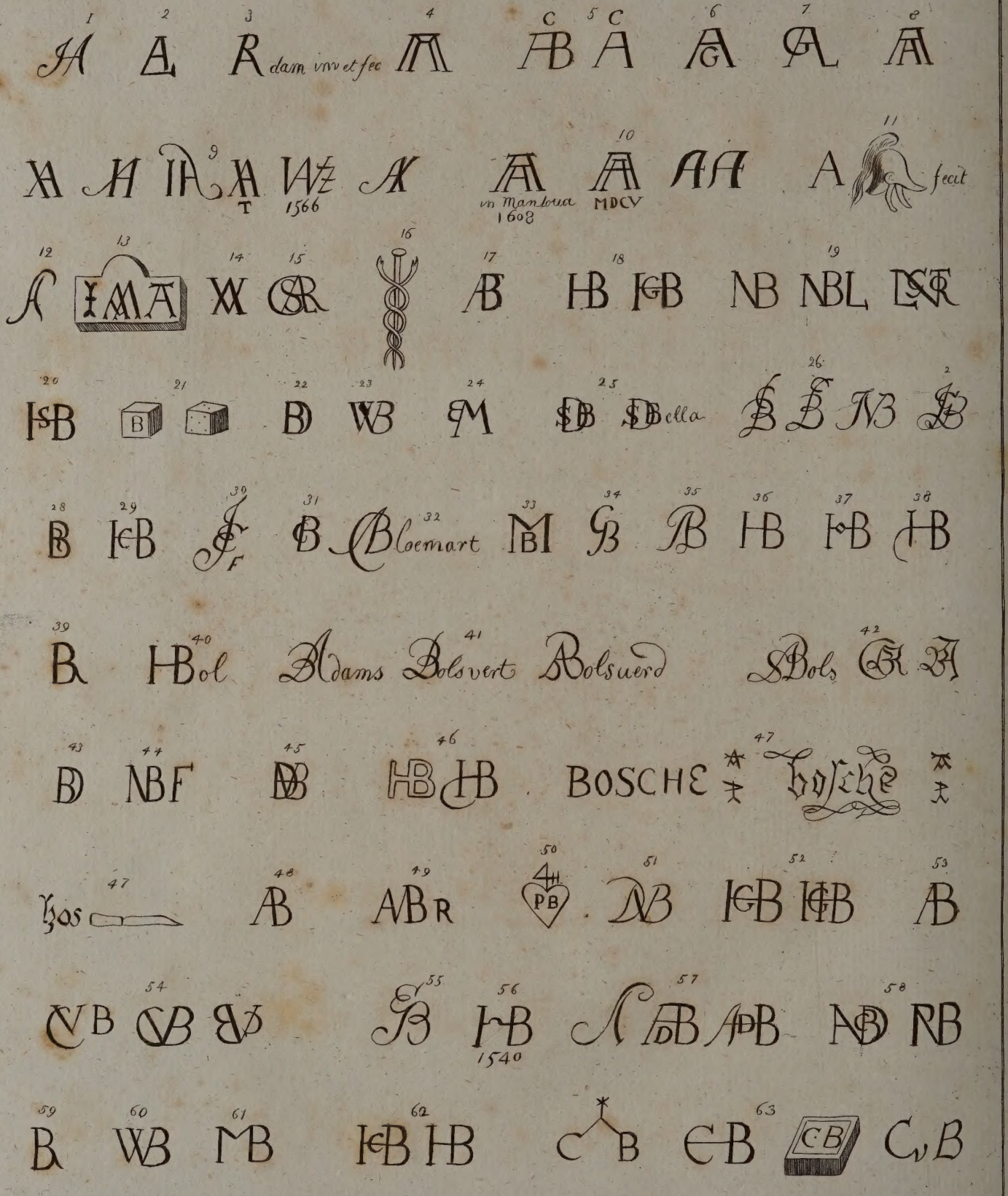
F. { Perhaps Finguerra. See the deſcription of plate IV. in the ſixth chapter of the Eſſay on the Art of Engraving at the beginning of this work. A ſingle F. is alſo one of the marks of John Ferdinand.
A. F. Fec. Antonio Faldoni fecit.
B. F. V. F. Baptiſta Francus Venetus fecit.
D. F. Dominico *Maria* Fontana.
F. F. J. Ferdinand fecit.
F. V. F. Frederic Van Falckenbourg, alſo Francis Van Ferg.
HO. F. F. { Horatius Farinatus fecit; to the etchings by this artiſt, the following initials are alſo uſually added, Pa. Fo. V. I. that is, Paolo Farinato of Verona inventor, who was his father.
I. F. John Fiſher; alſo the ſuppoſed mark of one of the family of the Feyerabands.
I. F. V. S. Jeremiah Falck, Van or *of* Stockholm.
I. B. F. Jacobus Baptiſta Fontana.
L. V. F. Lucas Van Falckenbourg.
M. F. The ſuppoſed mark of one of the family of the Feyerabands.
P. F.
P. V. F. } Paolo Farinato, or Paolo Veroneſe fecit.
S. F. Sigiſmond Feyeraband.
S. F. ſc. Simon Friſius ſculpſit.
S. H. F. The ſuppoſed mark of one of the family of the Feyerabands.
T. F. Tobie Fendt.
V. F. } Vicenzio Franceſchino; alſo the ſuppoſed mark of one of the family of the Feyerabands.

## G.

G. R. B. F.
G. R. F. } Guidus Rheni Bononienſis faciebat.

| | |
|---|---|
| G. M. F. | George Ghiſi of Mantua fecit. See the ſecond table. |
| A. G. | Albert Glockenthon. See the ſecond table. Alſo the ſuppoſed mark of one of the family of the Garners. |
| B. G. | Bernard Gallo. |
| DIANA<br>DIANA INCI-<br>DEBAT. | Diana Ghiſi of Mantua. |
| G. de G. fec. | Gulielmus, or William de Geyn fecit. |
| H. G. | Hubert Goltzius; alſo Henry Goltzius. See the ſecond table. |
| M. G. | M. Greiſcher. |
| M. G. F. | Matthew Greuter fecit. See the ſecond table. |
| Mel. Giri. Fec. | Melchior Giridana fecit. |
| Noel. G. | Noel Garner. See the ſecond table. |
| S. G. 1547.<br>S. G. F. | Simon Guilian fecit. |
| V. G. | V. Gamperlin. Alſo the ſuppoſed mark of one of the Garner family. |

TABLE


dam. inv. et fec
1566
in Mantoua
1608
MDCV
fecit
Bella
Boemart
Adams
Bolsvert
Bolsuert
Bols
BOSCHE
PB
CB

# TABLE II.

*The Explanation of the Monograms, Cyphers, &c. contained in the two Plates annexed.*

## PLATE VIII.

### A.

No.

1 *H. Abbe.*
2 *Leonard Abents.*
3 *P. Adam* invenit et fecit.
4 *Philip Adler.* This mark is alſo attributed to Agnes Frey.
5 *Cherubino Alberti.* Two marks.
6 *Henry Aldegrever.* With or without a tablet.
7 *Aleſſandro Algardi.*
8 *Albert Altdorfer.* Andrea Andreani uſed the ſame mark, adding the words, "in Mantoua," and frequently a date.
9 *Joſt* or *Jodicus Amman* or *Ammon.* Six marks.
10 *Andrea Andreani.* Three marks; the firſt reſembles that of Albert Altdorfer.
11 *Anſhelme* fecit.
12 *Silvius Antonianus.*
13 *John Walther Van Aſſen.*
14 *Robert Van Audenaerd.*
15 *Gaſper ab Avibus.*

### B.

16 *Francis de Babylone.*
17 *Aleſſandro Badiale.*
18 *Johannſſen Baldung.* Two marks, both of which were uſed by ſeveral other maſters. See No. 36, 37, 40, 46, 56, 62.
19 *Nicolo Beatrici.* Three marks; the firſt of which was alſo uſed by Natalis Boniface.
20 *Hans or John Sebald Beham.* With or without a tablet.
21 *Bartolomeo Beham.* Two marks.
22 *Dominico del Barbiere.* This mark was alſo uſed by Domenica Maria Bonavera.
23 *John William Baur.* The ſame mark was uſed by W. Buitwech.
24 *Matthias Beitler.*
25 *Stefano de la Bella.* Two marks.
26 *Claus or Nicholas Berchem or Berghem.* Three marks.
27 *John George Bergmaller.*
28 *Solomon Bernard,* called Le Petit or Little Bernard.
29 *James Binck.* This mark was alſo adopted by Hans or John Burgkmair.
30 *John de Biſchop or Epiſcopius* fecit.
31 *Cornelius Blecker.*
32 *Abraham Bloemart.* With or without a date.
33 *Michael Blond.*

34 *George*

34 *George Bockman.*
35 *Abraham Bloteling.*
36 *Hans or John Bockſberger.* This mark was uſed by ſeveral other maſters. See 18, 37, 40, 46, 56, 62.
37 *Hubert Boehm.* See in the preceding number the different maſters by whom this mark was uſed.
38 *H. Boiling.* This mark was alſo uſed by Horazio Borgiani.
39 *Rene Boivin.* Theodore de Bry uſed the ſame mark.
40 *Hans or John Bol.*
41 *Boetius Adams a Bolſwert.* Two marks.
42 *Scheltius a Bolſwert.* Three marks.
43 *Domenico Maria Bonavera.* The ſame mark was uſed by Domenica del Barbiere and Bartolomeo Dolendo.
44 *Natalis Boniface* fecit. The ſame mark was alſo uſed by Nicolo Beatrici.
45 *Henry Vander Borcht.*
46 *Horazio Borgiani.* Two marks, both of which were uſed by other maſters. See No. 18, 36, 37, 38, 40, 56, 62.
47 *Jerom Boſche.* Three marks.
48 *Andrew Both.* The ſame mark was uſed by Andre Bretſchneider.
49 *Ambroſius Brambini.*
50 *Peter Brebiette.*
51 *D. V. Bremden.*
52 *Hans or John Breſang.* Two marks, the firſt of which was uſed by Johannſſen Baldung.
53 *Andre Bretſchneider.* This mark was alſo uſed by Andrew Both.
54 *Criſpin Vanden Broeck.* Three marks.
55 *John Van Bronkhorſt.*
56 *Hans or John Broſamer.* This mark was uſed by ſeveral other maſters. See No. 18, 36, 37, 40, 46, 56.
57 *Abraham de Bruin.* Three marks, the firſt of which is alſo attributed to Silvius Antonianus.
58 *Nicholas de Bruin.* Two marks.
59 *Theodore de Brye.* Rene Bovin uſed the ſame mark.
60 *W. Buitwech.* John William Baur uſed the ſame mark.
61 *Michael Burghers.*
62 *Hans or John Burgkmair.* Two marks. Several other maſters uſed the ſame marks. See No. 18, 29, 36, 37, 40, 46, 56.
63 *Cornelius Bus.* Four marks.

## PLATE IX.

### C

64 *James Callot.* The ſame mark, with the date 1545, is attributed to Jerom Cock.
65 *Lodovico Cordi*, called *Civoli.* Two marks; the firſt of which was alſo uſed by Lucas Ciamberlanus.
66 *Carolus Rex Utriuſque Sicilae, Charles, King of the Two Sicilies.*
67 *Annibale Carracci.*
68 *Franceſco Carracci.* The ſame mark was uſed by Francis Cheaveau.
69 *Bernard Caſtelli.*
70 *Giovanni Benedetto Caſtiglioni.* Two marks.
*Francois Cheveau.* See No. 68.
*Lucas Ciamberlano.* See No. 65.
71 *Cleeman.*
72 *Franceſco de Clein.*
73 *Henry Van Cleve.*
74 *Martin Van Cleve.*
75 *Herman Coblent* fecit. *Hadrian* and *Hans or John Collaert*, both of them uſed this mark alſo.
76 *Nicholas Cochin.*
77 *Jerom Cock.* James Callot uſed the ſame mark, but without the date.

78 *Peter*

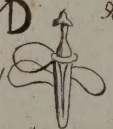
64 65 66 67 68 69 70 71

72 73 74 75 76 77 78 79 80 81

82 83 84 85 86 87

88 89 90 91 92 93 94 95 1517

96 97 98 99 100 101

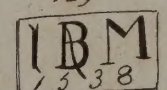


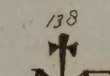

102 103 104 105 106

107 108 109 110 111 112 113 114

115 116 117 118 119 120 121 122

123 124 125 126 127 128 129 130 131 132




133 134 135 136 137 138 139

140 141 142 143 144 145 146 147 148 149

78 *Peter Cock or Coeck.*
79 *Thomas Cockſon.*
80 *Etiene or Steven Colbenſchlag.*
81 *Adrian or Hadrian Collaert.* Four marks. See alſo No. 75.
*Hans or John Collaert.* See No. 75.
82 *Camillo Congio.*
83 *Cornelius Cort Van Hoorn.* Two marks.
84 *Peter Cottart*
85 *Michael Coxis.*
86 *Luca Cranach.* Four Marks.
87 *Theodore Cruger.* Two Marks.
88 *Matthias Cruger.*
89 *Dirick or Theodore Van Cuerenhert.* Two marks.
90 *Bernardino Curti.*
91 *Domenico Cuſtos Auguſta* fecit.

D.

92 *Peter Daret.*
93 *Jerom David.* Three marks.
94 *Louis David.*
95 *Hieronymus or Jerom Davidloo.* Two marks.
96 *C. Decker.* Two marks.
97 *Gulielmus Jacobus Delphius, or William James Delft.*
98 *Nicholas Manuel Deutſch.*
99 *Rodolphe Manuel Deutſch.*
100 *Wendel or Vander Dietterlin.*
101 *Bartholomew Dolendo.*
102 *Zachary Dolendo.*
103 *A. Drebber.*
104 *Albert Durer.* Five marks.
105 *John Duvet.* Two marks.

E.

106 Three marks attributed to *Engelbrecht.*

F.

107 *William Faithorne.* Two marks.
108 *Domenico Falcini.* Two marks.
109 Two marks attributed to artiſts of the family of the *Feyerabands.*
110 *Odardo Fialetti* fecit.
111 *Albert Flamen.*
112 *Francis Floris.*
113 *Antonio Fontuzzi.* This artiſt, a native of Italy, flouriſhed towards the middle of the ſixteenth century. He etched a conſiderable number of plates in a coarſe ſtyle, not a little reſembling that of Tempeſta; but the outlines of his figures are by no means correctly drawn. He worked chiefly from Primaticcio, and his prints are uſually dated from 1540 to 1550. We have alſo ſome few etchings by him from his own deſigns.
*** *This article was omitted by miſtake in the body of the work, where it ſhould have been inſerted. It is referred to, however, in the Errata.*
114 *George Frenzel.* Francis Clein uſed this mark alſo, but without date or inſcription beneath it.
*Agnes Frey.* See No. 4, plate 8.
115 *Louis Frig.*
116 *Adam Fuchs.*
117 *Sebaſtian Furck.* Two marks.
118 *Peter Furnius.* Two marks.

G.

119 *Giovanni Batiſta Galeſtruzzi.*
120 *Philip Galle.* Two Marks.

121 *V. Gamperlin.*
122 *Noel Garner.*
123 *Antoine Garner.*
124 *Leonard Gaulter.*
125 *Sigiſmond Gelenius.*
126 *Jacinto Gemignano.*
127 *Abraham Genoels.*
128 *James de Gheyn.*
129 *John Baptiſta Ghiſi*, of Mantua, alſo without the table t.
130 *George Ghiſi*, of Mantua, fecit. Two Marks.
131 *Adam Ghiſi*, of Mantua, ſculpſit.
132 *Hans or John Henry Glaſer.*
133 *Albert Glockenthon.* Three marks.
134 *Van Goar.* Three marks.
135 *Henry Goltzius.* Hans or John Guldenmundt uſed the ſame cypher.
136 *John Andre Graf.*
*Conrad Grahl.* See the firſt mark No. 142.
137 *Jaques Grandhomme* fecit.
138 *Jerom Greff.*
139 *M. Greiſcher.*
140 *G. Greuter.* Two Marks.
141 *John Frederic Greuter*, incid.
142 *Matthew Greuter.*
143 *Bartholomew Groen.*
144 *Bartholomew Groennig.*
145 *C. P. Gerard Groningus.*
146 *Hans or John Grunwald.*
147 *Matthew Grunwald* of Aſchaffenbourg.
148 *James Guckeiſen.*
*Hans or John Guldenmundt.* See No. 135.
149 *Guido Rheni.*

END OF THE FIRST VOLUME.

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2